A DICTIONARY OF SINDHI LITERATURE

MOTILAL JOTWANI

ways have been noble and fine. The king knew her and bound the majes-

him. Once, the earthen-pot she used as a swimming aid gave way and she was drowned. Mehar joined her in the watery grave. Shah Abdul Latif says : Mehar, Suhni and the river are One and the Same Truth.

Sorath, the queen of the king D'iyach of Girnar in Gujarat, sacrificed her-

minstrel as

nevolent king gave it away. Now, Sorath knew peace only when she also breathed her last. If one sees

king and the queen are all reconciled in non-dualism. Shah Abdul Latif in

his immortal *Risaalo* lays emphasis on internal discipline as against exter-

trine of wahdah al-wujud, or Unity of Existence, the poet says: That for whom we yearn is none but we ourselves;... The Beloved is not separate from us/we have to turn our face within.

SHAH, LUTF ALLAH QADIRI (c. 1611-79), a Sufi poet, whose work entitled *Shah Lutf Allah Qadiri-a jo Kalaam*, edited by N. A. Baloch, was published in 1968. His work influenced many succeeding poets, including Shah Abdul Latif (q.v.), who was born in 1689, about ten years after his death.

SHAH, MUHAMMAD FAZIL (1836-1900), poet and critic. His composi-

Shah, Sachal, Sami (1962), a collec-

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गुरुकुल कांगड़ी विश्वविद्यालय
कृपया पुस्तक के ऊपर कोई निशान आदि
न लगायें।

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पुस्तकालय

गुरुकुल कांगड़ी विश्वविद्यालय, हरिद्वार

वर्ग संख्या............ आगत संख्या 104106

पुस्तक-विवरण की तिथि नीचे अंकित हैं। इस तिथि सहित ३०वें दिन यह पुस्तक पुस्तकालय में वापिस आ जानी चाहिए। अन्यथा ५० पैसे प्रति दिन के हिसाब से विलम्ब-दण्ड लगेगा।

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OF
SINDHI
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A DICTIONARY OF SINDHI LITERATURE

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PREFACE TO THE FIRST EDITION

पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय

A *Dictionary of Sindhi Literature* is the first reference work of its kind, for Dictionaries of various Indian literary traditions have not been, as far as I know, attempted at in English so far. It marks the beginning of such literary endeavours in the country.

Based on the latest researches in the field of Sindhi Literature after Partition of the country in 1947, it includes entires on AUTHORS and their *Works*, a considerable number of them on AUTHORS and *Works* of the Independent India, and on literary terms and other legendary and historical subjects relating to Sindhi literature. It comprises longish articles on some masterpieces of Sindhi literature like *Shah jo Risaalo, Risaalo Sachal Sarmast, Sami jaa Sloka, Zeenat, Rama Kathaa, Munhinjee Hayaatee-a jaa Sonaa Ropaa Varqa* and *Hiku B'iyo D'eenhun* and also on the general topics like Sindhi akhbar-nawisi (journalism), chhanda-shastra (prosody), kavya-shastra (poetics), naeen jag'riti (renaissance) and sahitik alochana (literary criticism).

While preparing it, enough care has been taken to ensure exactness of data. The Sindhi literary works in original, histories of Sindhi literature in Sindhi and other languages, monographs and doctoral theses on authors and works and standards works in English like *Comparative Indian Literature* edited by Dr. K.M. George, *Encyclopaedia of Indian Literature* (vols. I, II, III, IV & V) edited by Prof.Amaresh Datta and Prof. Mohan Lal and *A History of Indian Literature* (1911-1956) by Prof. S.K. Das have been consulted. Sometimes, it was found that these works were not standard enough, for they recorded at variance the birth/death dates of authors and the writing/publication dates of works. For instance : Sri Lekhraj 'Aziz', a modern Sindhi poet, is stated to have been born in 1891 apropos of *Comparative Indian Literature*, vol. I, p.438; and in 1905, *ibid*, vol. II p.928; and Sri Kauromal Chandanmal Khilnani is said to have died 'two times' -- in 1916 on p.571; and in 1914 on p. 688 -- in one and the same first volume of *Comparative Indian*

Literature. As regards Prof. S.K. Das 's *A History of Indian Literature* (1911-1956), one may find that the Sindhi novel *Aasheervaad* which was published in 1933 is said to have been published in 1932 (p.72) and 1933 (pp. 277, 662); Amarlal Hingorani's year of birth is question-marked in bracket (?) on p.272 and rightly given (as 1907) on p.855; the authorship of Bherumal Advani's *Mohinee B'aaee* is wrongly attributed to Lalchand Jag'atiani on p.277 and the Hindu hero of Asanand Mamtora's novel *Shaa'ir* is inadvertently said to have fallen in love with a Muslim girl on p.375 and is correctly recorded that she was a Hindu on pp.308 and 735. In such cases -- and such cases are many -- the present author has tried to delve deeper and get the facts right. At the same time he is conscious of the fact that in the works of this nature some errors are bound to occur, and his work won't be an exception.

Since the *Dictionary* is meant for the lay and specialist Sindhi and non-Sindhi readers, it avoids being too technical. At the head of articles relating to AUTHORS, their names appear in conventional spellings in the following order : pen-name, if any, in bold upper lower letters; surname, first name and second name in bold capital (**e.g., 'Fani', BEGWANI KHIALDAS VALIRAM**). In order to facilitate precise native pronunciation of titles of *Works,* they are transliterated into Roman with aa, ee and oo for long vowels a, i and u in bold italic upper lower letters *(e.g., **Shah jo Risaalo**)*. In conventional spellings, literary terms are given in bold lower letters *(e.g.,* **haiku***)* and other legendary persons and places are indicated in bold upper lower letters (e.g., **Sorath-Rai D'i yach; Thatta**), excepting when these appear in the titles of *Works*. As the standard practice with regard to transliterating the four implosive sounds in Sindhi goes, they are transcribed in Roman as b', j', d' and g'.

This work is only an humble beginning in the field. And like any other dictionary of literature all over the world, it will also be revised and updated from time to time.

13 January, 1996 **Motilal Jotwani**

PREFACE TO THE SECOND EDITION

As the old Chinese proverb says that "the longest journey begins with a single step", *A Dictionary of Sindhi Literature* marks out that first single step, which will go a long way in the field of preparing such dictionaries of other Indian literary traditions. Such dictionaries would provide, between their covers, capsule information on authors, works, terms, legends and legendary figures.

I am beholden to Dr. Nandlal Jotwani, my younger brother, for extending his helping hand in the second edition of this work.

10 August, 2000 **Motilal Jotwani**

To
my students
of
Deshbandhu (Evening) College
(University of Delhi, Delhi)
who offered Sindhi
as one of the subjects of study
during the acculturative decades for them
in the Independent India.
- M. J.

ABBREVIATIONS

b.	born
c.	*circa*, about
cf.	confer
d.	died
ed.	edition or edited by
est.	established
p.	page (number)
pp.	pages or from page number..... to page number
pub.	publication or published by
q.v.	*quod vide*, which see
qq.v.	*quae vide*, both which, or all which, see
tr.	translation or translated by
vol.	volume

NOTES

1. **Partition** means the partition of the British-India in 1947. It was based on the two-nation (Bharat and Pakistan) theory.

2. Alphabetical groups of entries have seen separated by space in between them.

Aabshaar (1953), a collection of ghazals, a considerable number of them remembering Sindh and its environs; by Lekhraj 'Aziz' (q.v.).

Aachheende Laj'a Maraan (1972), a collection of poems by Narayan Shyam (q.v.). In it, the poet sensitively brings out the modern human situations in the old forms of nazm and ghazal.

Aad'a-Akhar G'ujhaarat (1988), a book of sixty crossword puzzles and their solutions; by Jashanlal D. Soomaney. Inspired by the introduction of crossword puzzles in England in 1923, the author published his work in Parmanand Mewaram's *Jot* (q.v.) before the Partition, and in the *Hindvaasee* weekly, after it.

Aadi Granth. The Aadi Granth is regarded as one of the sacred books of the world. The Sikhs respect it as their scripture and others in India give it as much scriptural importance. In fact, in the Sindhi homes, it is read and recited alongwith Bhagvatgita and other religious and Sufi texts. It comes so close to the Sindhi Sufi thought and way of life that the Sindhi Hindus are endearingly called 'half Sikhs'. No ceremony in the Sindhi homes—be it as birth or death—is complete without making reference to or taking refuge in the Aadi Granth.

Guru Arjan was the fifth of the ten Gurus, later called the ten Sikh Gurus : Guru Nanak (1469-1539), Guru Angad (1504-1552), Guru Amar Das (1479-1574) , Guru Ram Das (1534-1581), Guru Arjan (1563-1606), Guru Har Gobind (1595-1644), Guru Har Rai (1630-1661), Guru Har Kishen (1656-1664), Guru Tegh Bahadur (1621-1675) and Guru Gobind Singh (1666-1708). It was the last tenth Sikh Guru, who organised the Sikhs or sisyas in a separate sect from among the Hindus—a sect, which has become a world religion today.

The Aadi Granth was compiled by Guru Arjan in 1604 at Amritsar. And its second last version was finalised by Guru Gobind Singh in 1705 at Damdama. While Guru Arjan's compilation comprised 5756 verses of the first five Gurus, including himself, and the Hindus *bhaktas* and Muslim *dervishes*, Guru Gobind Singh's version added 115 verses of his father, Guru Tegh Bahadur, bringing the total of verses to 5871. Not of any oracular kind, the Aadi Granth, thus prepared, is a handiwork of humans in the late medieval times: its oracular aspect emerges from the winged words of poetry on which readers/reciters feel themselves flown to the domain of God. Its words—as ordinary and commanplace as we speak at home, in the street and market place—cast in folk-musical verse forms become the Word of God.

The Aadi Granth, comprising as it does 5871 verses of 36 religious teachers—the six Gurus (Guru Nanak : number of verses 974, Guru Angad 62, Guru Amar Das 907, Guru Ram Das 679, Guru Arjan 2218 and Guru Tegh Bahadur 115); 15 Indian bhaktas: (Kabir 541 Farid 116, Namdev 61, Ravi Das 40, Trilochan 4, Beni 3, Dhanna 3, Jaidev 2, Bhikhan 2, Sena 1, Pipa 1, Sadhana 1, Ramanand 1, Parmanand 1 and Surdas 1); four members of the House of Gurus (Mardana 3, Sunder 6, Rai Balvand 5 and Satta 3); and 11 minstrels devoted to the cause espoused by the Gurus (Kallasahar 54, Jalap 5, Kirat 8, Salha 3, Bhalha 1, Nalha 16, Bhikha 2, Gayanda 13, Balha 5, Hiribans 2 and Mathura 12)—is free from any religious bias and social inequality. Not only Guru Arjan compiled the Aadi Granth in a secular manner, but also requested Mian Mir, a great Sindhi Sufi and the preceptor of the Mughal prince Dara Shikoh, to lay the foundation stone of the Golden Temple at Amritsar—the Golden Temple, which when completed became the capital seat of the Aadi Granth. That Guru Arjan did so is consistent with the Indian tradition of free religious thought and practice. It is often said that the Indian tradition knows no intoleration, or that it has been tolerating within its fold many races and their religions. The Indian tradition is not satisfied with mere toleration or condescension. It also appreciates other races and religions and adores the adage: *vasudhaiva kutumbakam*, i.e., we belong to the family of human race on our planet.

The Indian tradition, therefore, necessitates within its frame enough room for varied religious experience of the personal and the impersonal, or the immanent and the transcendent God. Although the Sikh Gurus viewed God in the latter aspects, they were greatly influenced by the Vaishnava saints and philosophers, as is evident from the personal devotional poetry in the Aadi Granth. But, when they followed Vaishnavism, they were opposed to the worship of many gods and their images. Once, Guru Nanak Dev saw in a temple the worshipiing of gods with *arati*, or waving of lights, and offerings of flowers and incense to them, he immediately responded to all that in a song: *The whole heaven with the sun and moon/Waves lights to my Beloved!/The wind fans Him,* *and the forests of flowers/Make offering of incense to the Lord of light.*

Kabir whose following verse is collected in the Aadi Granth, was a firm believer in advaita (non-dualism), or immanence of God. He says: *The Lord first created Light/And from it sprang the whole creation:/ Why then divide in into the high and the low?/Brother, make no error:/Out of the Creator the creation comes/And in the creation the Creator/is everywhere.*

All this shows that the Aadi Granth preserves the best elements of the composite Indian way of life. It emphasises social and religious equality.

As stated earlier, Guru Gobind Singh, finalised the Aadi Granth, orginally prepared by Guru Arjan. Before he did so in 1705, he had introduced on the new year day in 1669 a new fraternity of the Sikhs. What he did then was that he initiated five of his followers - *Panj Piyaras* or the five beloveds - into a new brotherhood called the Khalsa, or the Pure. For he knew that the Khalsa, the Pure, could fight out the impurities of the corrupt Mughal rule of his times. Of these *Panj Piyaras* one was a Brahmin, one a Kshatriya and three others of the lower castes. Thus, the newly created sect from among the Hindus saved Hinduism from further erosion which appeared with institutionlisation and ritualism. Guru Gobind Singh asked the new fraternity to add suffix of 'Singh', or lion, to their Hindu names and wear on their persons, as he himself did, the five K's - *Kes* (hair) *Kangha* (comb) *Kara* (steel bangle), *Kuchha* (pair of shorts) and *Kirpan* (sword) as marks of distinction. He re-shaped the peaceful followers of Guru Nanak into a semi-military community of the Khalsa. In fact, Guru Nanak's followers had gradually been transforming themselves into the new community since the days of Guru Har Gobind, the Sixth Guru. The first five Gurus gave Sikhism the *earthy spirituality* of a beautiful fragrant flower, that the poetry of the Aadi Granth is, and the last five Gurus imparted it the *spiritual earthiness.* of a sacred sword, that the Sikhs carry. The flower and the sword - or the Aadi Granth and the Khalsa - characterise the brave, new religion.

Aadi Kaal khaan Adha Raat jee Aazaadee-a taaeen (1980), a history of India from the earliest times to the midnight (14-15 August, 1947) of freedom; by Man Mohan Arya (q.v.). Characterised by the author's 'Hindutva' thought, it lacks the composite cultural view of the Indian history.

Aaeenaa ain 'Aksa (1994), a collection of haikus (q.v.) by Prabhu "Wafa" (q.v.), in which the poet bids farewell to his readers, presuming that it is his last work: *Alvidaa'i Pyaraa!/ Dhartee Haani Avhaankhe Partee,/Asaan Halana-haaraa.* According to him, it is his most favourite work, for in it he is able to present his world-view.

Aaeene je Ag'yaan (1968), Literally meaning "Before the Mirror", the book presents eighteen contemporary writers in their black, white and grey reflections. Attempting at self-analysis, they reveal their strengths and weaknesses and dilate on their creative process in passing. Since many of the writers included in it were given an opportunity to take a close look at themselves at an early stage of their writing career, the book went a long way in shaping them into major writers later.

Aaftaab-e-Adab urf Saahita jo Siju (1956), an ably done account of Sindhi language, prosody and rhetoric; by Hakim Fateh Muhammad Sewhani.

'Aakaas D'isana jee Chaahanaa' (1992), a much-anthologized short story by Motilal Jotwani (q.v.). It celebrates love as the most enriching factor between two individuals. With his wife Mohina beside him, the coal-mine worker Kalu is at peace with the world of vast social and economic disparities. If Mohina, too, is beguiled into running away with a babu working in the coal-mine, what shall poor Kalu do? He loses interest in life and comes to be listed among 'the dead' after the coal-mine accident narrated in the story. The return of his lady love, safe and unharmed, to him 'revives' him and generates in him a desire to be rescued from the accident site and to see the sky outside it.

Aakaashee Yaatraa (1982), a children's book concerned with the recent developments in space travel; by J'etho Lalwani (q.v.).

Aakhaanee, an exclusive short story magazine which lasted from December 1965 to May 1967. Actually edited by Harikant (q.v.), it had Jeevan Gursahani and Roopchand J'ethwani as its editors (the former for its first four issues and the latter for its remaining eight issues). The magazine played a good role in the field of Sindhi short story writing.

Aakhaanee Raai D'iyaach Sorath jee (1849), the first secular work in Sindhi prose by Udharam Thanvardas

Mirchandani (q.v.). Appended to Capt. George Stack's *A Grammar of Sindhi Language* (1849), with the Sindhi text in Devanagari, it recounts the Sindhi folktale of Sorath and Rai D'iyach (q.v.).

Aakhaaniyoon Ajeebani joon (1992), tales of Acharya Rajneesh, presented by Phatan Purswani (q.v.). An Acharya Rajneesh Reader, it selects some of his important writings for inclusion.

Aakhireen Bheta (1976), a collection of one-act plays by M.U.Malkani (q.v.). 'Roop ain Kalaa' and 'Peeree-a jo Tosho', the two oft-anthologised plays, are included in it.

Aakhireen Inquilaab (1979), a novel by Guli Sadarangani (q.v.). It depicts two women-Mala and Maya, the former loving the Indian way of life and the latter aping the Western values. Ultimately, Maya realises her mistake and devotes herself to the Indian familial life.

Aakhireen Sufho (1968), a collection of last-page writings of Gobind Malhi (q.v.) in the weekly *Sindhi Times* of Ulhasnagar. It holds mirror to the problems of the day.

Aakhiree Pannaa (1997), autobiography by Hari Motwani. "Sindhi" in which he narrates, among other things, the story of his love *a la* Sharatchandra Chatterji.

'Aamil Samaachaar, an organ of Khudabadi 'Amil Panchayat of Bombay, est. in 1987, ed. by Gopal N. Gurbakhshani.

Aarsee, est, in March 1983, a periodic anthology of contemporary Sindhi literature and the arts across the Indo-Pak borders, ed. by Vali Ram Vallabh and Zafar Hasan, Hyderabad, Sindh. Interlaced with a deep human commitment, the periodical offers a good reading material.

Aarsee-a Aad'o (1992), a Sahitya Akademi award-winning novel (1994) by Kala Prakash (q.v.). The hero of the novel, Dr. Anoop Agrawal, is, as it were, before a mirror: he is face-to-face with himself and peeps within. He finds, he can cope up with the realities of life and devote himself in a fuller way to his wife. But his hopefulness is held short of sentimentality by the day-to-day reminder that it is human to err, too human to lapse into the error.

Aasheervaad (1933), a novel by Shevak Bhojraj (q.v.); relates to the freedom movement in India and shows how Mahatma Gandhi's ideas changed the day-to-day behaviour of the people during the struggle for freedom.

Aashiaano (1976), a full-length play by Krishin Khatwani (q.v.). It presents an encounter between the Eastern and Western values of life.

Aatam-kathaa (1932), a translation of Gandhiji's autobiography *Satya naa Prayogo athavaa Aatmakathaa* in Gujarati; by N.R. Malkani (q.v.).

Aatam-kathaa je Naale mein (1994), autobiography by Motilal Jotwani (q.v.). A librarian's nightmare as to how it should be catalogued -- under autobiography, travel, history, culture or literary criticism, it is, as its publishers say, an autobiography, in which the author reconstructs the past events in his life with a view to deconstructing himself through ideas and opinions, anecdotes and gossip -- nevertheless factual -- and presents interactions between his life and his literature. Its every chapter opens with a poem that sets its tone and temper. Sparing himself is not on the author's list of priorities.

Aau Kunani mein Kaahe (1973), a collection of poems by Goverdhan Mehboobani Bharati (q.v.). It retells in the poetic form, at once artistically satisfying and sensuously evoking the archetypes, the seven folk-tales of Sindh, as Shah Abdul Latif (q.v.) did in his insuperable manner.

Aaun Akelee (1992), poems of existential aloneness, in the traditional forms of doha, soratha, wai, etc., by Paroo Thakur Chawla (q.v.).

Aaun Ghitiyuni jo G'aaeendaru (1957), a collection of poems, by Arjan Mirchandani 'Shad' (q.v.). Introduced by Ram Panjwani (q.v.), the collection holds a secure place for the poet in the world of Sindhi poetry.

"Aaun Joee Aahiyaan Soee Aahiyaan", a poem by Sachal Sarmast (q.v.), from *Sachal Sarmast jo Choonda Kalaam* (1963), edited by Kalyan Advani (q.v.). The Sufi poet says that some people call him a *momin* (a believer) and others dub him as a *kafir* (a non-believer). But he is what he is: he is He Himself.

Aaun Joee Aahiyaan Soee Aahiyaan (1999), autobiographical thought novel in the third person, by Motilal Jotwani (q.v.). It comprises the inwardly successful life-style of the protagonist with the outwardly successful one of his friend Gopal.

Aau, Ore Aau (1988), a collection of poems, full of entertainment and instruction, for children; by Basant Kumar Tyagi (q.v.).

Aayo Naon Zamaano (1978), a full-length play on the disintegration of joint-family system in the new urban life-situations; by Ram Panjwani (q.v.).

Aazaadee-a b'ad Sindhi Saahitya jee Osar: Sindh ain Hind mein (1992), by Kimat Harisinghani (q.v.). It offers the author's impressionistic criticism on Sindhi literary works since Independence.

Aazaadee-a baad Sindhi Saahitya jo Itihaas (1994), a history of Sindhi literature since Independence; by Lilaram Ruchandani (q.v.). The volume No.4 in the series of *Sindhi Saahitya jo Itihaas*, proposed for publication by the Gujarat Sindhi Sahita Akademi, Gandhinagar, under the general editorship of Motilal Jotwani, it provides good data about the authors and works in Sindhi in the Independent India. The other three volumes would relate to the times between 712 and 1947.

Aazaadee-a jee Yudha mein Sindh jo Bhaag' (1985), a significant work describing the role played by Sindh in the struggle for Independence by Baldev T. Gajra 'Gumnam' (q.v.), himself a freedom fighter. It ably completes the work begun earlier by Choithram Valecha on the subject.

Aazaadee-a laai Aandolan (1973), by Metharam Khilnani, recounts the part played by Sindh, particularly by one of its districts, Nawab Shah, to which the author belonged when in Sindh, in liberating India from the foreign rule.

Aazaad-Khayaal Zaaloon (1937), a novel by Rochiram Sadani; focuses its attention on the marriage without dowry and re-marriage of widows.

ABBASI, PARAS (b. 1965), daughter of a well-known Pakistani Sindhi poet Tanveer Abbasi (q.v.). Her collection of poems, *Reshmee Aawaaz* (1993), establishes her as an authentic voice in Sindhi poetry.

ABBASI, TANVIR (1934-99), a poet and critic. His books of poetry are *Rag'oon Thiyoon Rabaab* (1958), *Shi'r* (1970), *Siju Tiree-a Hethaan* (1977) and *Hee-a Dharatee* (1985) which are collected in one book-form *Tanvir Chave* (1989). A perceptive critic, his books *Jadeed Sindhi Shaa'iree* (1981) and *Shah Latif jee Shaa'iree* (in three volumes) are well-known.

'abd, literally means 'servant'. In

Islam, the relationship between man and God is that of a servant and his Master. And a servant cannot be the Master, or an 'abd cannot be Allah Himself. The prefix of 'abd in Muslim names, e.g., 'Abdul Huqq and 'Abdul Latif makes them mean 'a servant of God, the Real' and 'a servant of God, the Gracious' respectively. *Dasya bhava* in the medieval Indian *Bhakti* poetry is influenced, to some extent, by the relationship of 'abd with Allah.

abhidartha, primary, plain meaning of a word, known through a dictionary.

Abhidhamma-Pitaka, a canonical text in Pali (q.v.), collection of the Buddha's phiosohical teachings on four ultimate 'reals' -- Consciousness (Chitta), Psychic factors (Chetasika), Material qualities (Rupa) and Freedom from repeated existence (Nibbana).

Abhimaan (1965), a collection of short stories, by Guno Samtaney (q.v.). Much more than the short stories, the preface to the book came to be discussed, for in it (the preface) the author unfortunately remarked that Mirza Qalich Beg, Jethmal Parsram, Lalchand Jag'atiani, etc. were plagiarists. Later, M.U. Malkani refuted the charge, observing that the above-mentioned authors were among the men of renaissance and much concerned with the Indian cultural heritage.

ABICHANDANI, PARAM (b. 1926), essayist, short story writer, novelist and translator. Some of his essays are collected in *Sat Saar* (Part I, 1980; Parts II & III, 1992). His three novels are *Jharanaa* (1962), *Hika J'ara B'a J'ibhiyoon* (1964) and *Ien Bi* (1988). Also, he has translated many a Sindhi work into English.

abjd, or **tarikh**, the Arabic method of reckoning (dates, especially); it derives its name *abjd* from the four alphabets a,b,j,d, representing an old order in which each alphabet has a numeric value; a=1, b=2, j=3, d=4, upto y=10; then come the other tens: y=10, k=20, l=30, m=40, n=50, s=60, 'a=70, f=80, s=90, q=100; then the other hundreds, upto gh=1,000. Thus, *Gul* by Kevalram Salamatrai Advani (q.v.), made of as it is of the two letters 'g' and 'l' has the numeric value of 50 ('g', like 'k',=20 and 'l'=30). For another instance, Muslims consider 786 as their lucky number, because the figure 786 represents the total numeric value of 19 Arabic alphabets in *bismillah irrehman irraheem* (which means "in the name of Allah, the most Benefical, the most Merciful").

Abo (1988), a novel by Hari Motwani (q.v.). Literally meaning 'Father', *Abo* captures the atmosphere of Sindh before and after the Partition and depicts the main character of Mukhi Naraindas, the "Abo" (father) of his town in Sindh, on the analogy of Mahatma Gandhi, the Father of the Nation. Like the Mahatma, Mukhi Naraindas also fell a martyr to the cause of Hindu-Muslim unity on one and the same day January 30, 1948.

Ab'ol Raanee (1982) contains eight Sindhi folk-tales, re-told by Kirat B'ab'ani (q.v.).

ABUL FAZL and ABUL FAIZI (1547-98), two brothers originally belonging to Sindh, were advisers to Akbar (q.v.) on the state matters, at Agra. They were instrumental in creating a favourable climate for the Emperor's secular view of life, as embodied in his *Din Ilahi*. They wrote on varied subjects, including history, their main forte.

ABUL HASAN THATTWI (1661-1711) poet; he wrote *Muqadimma as-Salwat* (1700), which gave instructions about the Muslim prayers and ablutions. For his poetry in the Hindi *Kavitta* form, he introduced the 28 letter Arabic alphabet for writing Sindhi, which had previously been written in Devanagari. Later, Abul Hasan Thattwi's *Sindhi*-- the Arabic script introduced by him for Sindhi was modifed in such a way that three out of four additional letters from the Persian alphabet were added. Additional dots were given to the Persio Arabic characters to make new ones representing the remaining Sindhi sounds.

Abyaat-e-Sindhi (1939), Sindhi *baits* edited by U.M. Daudpota. The introduction of the book gives a graphic account of Shah Abdul Latif's visit to Khwaja Muhammad Zaman (q.v.).

Acharya, BHAGWAN DEV (1935-1999), a writer on yoga. As a member of the Lok Sabha, he delivered in it the first speech in Sindhi on 26 April, 1982. On 18-19 October, 1983, he organised the first World Sindhi Conference which was inaugurated by Mrs. Indira Gandhi and concluded by Giani Zail Singh, the then Prime Minister and President of India, respectively.

Acharya, KRIPALANI J.B. (1888-1982), a distinguished writer and freedom fighter. A close associate of Mahatma Gandhi, he wrote extensively on him, his thought and actions.

Achhaa Vaara, G'aarhaa Gula (1965), a collection of short stories by Sundari Uttamchandani (q.v.). It brings in sharp focus relationships between man and woman in the new social surroundings. Her title story "Achhaa Vaara, G'aarhaa Gula" hints at the old story of Vishwamitra and Menaka and shows the author's access to the dark recesses of human mind.

Adab ain Adeeb (vol.I. 1987; vol.II 1988; vol. III 1989; vol. IV 1990 and vol. V 1991), autobiography by Gobind Malhi (q.v.). It is a good chronicle of the times, but it lacks the sensitivity with which the people and places are described in such works. In the third volume of his autobiography, Malhi writes about the conditions in which the migrant Sindhis lived in India after the Partition. How they struggled to develop their language and literature by establishing Sahitya Mandals and Sabhas and what they did to get their language recognised in the VIIIth Schedule of the Indian Constiution are among the main concerns of this volume. These matters are dealt with from the author's purely personal point of view.

Adabee Aalaap (1978), a book of essays, dealing with forms of literture and prinicples of literary criticism; by Deepchandra B'elani (q.v.).

Adabee Mazmoon (1989), a collection of literary essays written over the years; by Baldev Gajra 'Gumnam' (q.v.). Marked by lucid style and profound thought, the essays make an interesting reading.

Adabee Taasiraat (1998), a collection of literary essay by Kamala Goklani. The Sindhi poets on whom the essays are: Shah Karim, Prabhu Wafa, Arjan Hasid, Motiram Valechha 'Zindah', Vasdev Nirmal, M. Kamal, Motilal Jotwani and Hotu Sindhupyasi.

Adab mein Qadrani jo Sawaalu (1974), a collection of essays of literary criticism, written from the author Kirat B'ab'ani's progressive viewpoint.

ADDAHAMAN, or ABDUR REHMAN (11th century), lived in Multan (or Moola-sthana), north of Sindh, and composed a short epic entitled *Sandesh Raaso* (q.v.) in Apabhramsa, which struggled to develop itself into the modern Sindhi language at that time, at the turn of the eleventh century.

Adeebani jee Mehfil (1958), an anthology of writings, edited by Kirat Meharchandani (q.v.). Topanlal Khilnani and Ishvar Gurmukhani. It offers a rich and varied fare of writings of the day.

Adhooree Zindagee (1994), short stories by Saroj Bharwani. As in her earlier collection of plays *Sug'andh* (1989), so in this collection of short stories, the writer concerns herself with the middle class family life and its problems, including the one relating to the ill-treated daughters-in-law.

Adh Jalyalu Cigarette (1986), a collection of short stories, by Anand Tahilramani. The title story "Adh Jalyal Cigarette" portrays a young man who wants to accept a job at the cost of his principles in life, but finally decides against it, propelled by his wife who doesn't like that he bartars away his self-respect.

adhunik sahitya, Modern Literature. After the British annexed Sindh in 1843, modernity showed itself prominently in an age of prose. In the modern Sindhi literature (1843 onwards), there appeared conspicuously on the scene four great prose-writers, Kauromal Chandanmal Khilnani (1844-1916), Mirza Qalich Beg (1853-1929), Dayaram Gidumal (1857-1927) and Parmanand Mewaram (1865-1938). They produced original works and adapted books from Sanskrit, Hindi, Persian and English. Kauromal Chandanmal published *Aarya Naaree Charita* (The Indo- Aryan Women, 1905) and wrote extensively on the panchayat system, health, agriculture, and folklore in a style which was at once simple and stately. Mirza Qalich Beg, nicknamed 'the bok-machine' by Kauromal, published more than three hundred books, creative and discursive. He did everything to raise Sindhi cultural life through Sindhi letters. The most learned Sindhi author of the times, Dayaram Gidumal, is distinguised for his elegant and eloquent prose as seen in his essay on *Japji Saheb* (1891), *Bhagavad Geeta* (1893) and *Yoga Darsana* (1903). Parmanand Mewaram's monthly magazine *Jot* published essays by him and other writers--essays, which were rich and varied in content, lucid and forceful in style. These were collected in *Dil Bahaar* (Spring of the Heart, 1904) and *Gul Phul* (Flowers, Vol I, 1925; Vol II, 1936). He also published a *Sindhi-English Dictionary* in 1910.

The modern Sindhi literature in the pre-Independence era was marked by Gandhiji's influence on it. This influence worked not only on the Sindhi verbal expression, the expressive aspects of concepts, but also on the Sindhi emotional and imaginative levels. For instance, Isar Kalyani in his story, 'Ajeeb Bukh' (Strange Hunger), published in *Sindhi Kahaaniyoon* (Sindhi Short Stories, 1947) depicts an old man who wants to keep open his small shop on a hartal day. Hundreds of students come out in a procession rending the skies with slogan of *'Gandhiji ki Jai'* (Long live Gandhi) and 'Inquilaab Zindaabaad' (Long Live the Revolution) -- curiously, both the slogans were raised in the same breath, signifying that Gandhiji's was the revolution. One of the students suggests that the shopkeeper be forcibly removed and the shop locked. Other students disagree with him and say, 'We don't have to use force: make him understand what we actually want. He will surely cooperate with us.' The old man responds to the call, closes the shop and joins the march.

In 1947, the country was partitioned. It was unprecedented in human history that the whole of a community - about 12 lacs of the Sindhi Hindus - migrated to India: the whole of Sindh was lost to Pakistan, while Bengal and Punjab retained some of their parts in India. What they have in India today is Little Sindh in the Sindhis who crossed over the boders in the wake of Partition, which was brought about under the two nation theory.

Sindhi Literature, though written in more than one script by the two different religious communities under the two separate political systems,has been characteristically one on both sides of the Indo-Pakistan borders. Political consideration can hardly bisect a genuine literary sensibility, which gets expressed, out of its own compulsion, in one and the same set of images and symbols, ideas and associations. The text and tenor of the poetry of Narayan Shyam (1922-89) of India and Sheikh Ayaz (1923-97) of Pakistan doubtlessely proves it.

While the reality of Sindh being wholly a part of Pakistan now has become a part of their consciousness, the Sindhi Hindus in India will ever share with the Sindhi Muslims in Pakistan the common cultural and historical memories.

adhunikta, modernism.

"Ado Abdul Rehman", a well known short story by Amarlal Hingorani (q.v.), from *Pulwaaree*, 1930. It portrays a Sindhi Sufi dervish, Abdul Rehman by name, who is given to coverse with himself, his *self*, about various happenings in the world. Once a poor man was implicated in a case of theft and

Abdul Rehman went to the court to defend him. What transpired between the learned judge and the spiritual being Abdul Rehman lifted veils from many a worldly untruth.

advaita, non-dualism, or monism. *Wahdah al-wujud* is its Islamic equivalent.

AD'VANI, BHERUMAL MEHARCHAND (1875-1950), a versatile author in Sindhi; published *Sindh jo Sailaanee* (1923), *Lateefee Sair (1926), Sindhi B'olee-a jee Taareekh* (1941), *Qadeem Sindh* (1944) and *Sindh je Hinduni jee Taareekh (*Vol.I, 1946; Vol.II, 1947) (qq.v.), among other works. The maxim "smaller the note, greater and better-known the subject of note" describes him the best.

AD'VANI, HIRANAND SHAUKIRAM, also known as Sadhu Hiranand (1963-93), a co-disciple with Swami Vivekananda at the Ramakrishna Ashram in Calcutta and a writer in Sindhi. When he returned from Bengal to Sindh in 1884, he took over as the editor of the *Sindh Sudhaar* weekly, published by a voluntary organisation, Sindh Sabha by name. A mouthpiece of the people, the weekly never connived at the wrong doings of the alien rulers. He left it in 1887 and lalunched the *Saraswati* monthly in 1890, from his Academy, a school which he had established in Hyderabad Sindh. Bherumal Meharchand Advani published a posthumous volume of his writings *Heere joon Kanyoon,* in 1926.

AD'VANI, JAG'AT (b.1913), a renowned translator of many masterpieces of various Indian authors. His translation of *Aawaaraa Maseehaa* by Vishnu Prabhakar was published in two parts in 1976, the birth-centenary year of Saratchandra Chattopadhyay. He edited *Kahaanee,* a Sindhi publication of fictional works, original and translated/adapted, since 1939.

AD'VANI, KALYAN BULCHAND (1911-94), a distinguished poet and critic. *Raaz wa Niyaaz* (1960) is his collection of poetry and *Shah* (1951), *Sami* (1953) and *Sachal* (1954) are his monographs on the Sindh medieval poets. He received the Sahitya Akademi Award in 1968 for his *Shah jo Risaalo Mujamal* (1966), a critically annotated abridgement of *Shah jo Risaalo* (q.v.). His works in English include *Shah Latif* and *Sachal Sarmast* published by Sahitya Akademi in 1970 and 1971 respectively in its series on Makers of Indian Literature.

AD'VANI, KEVALRAM SALAMATRAI (1804-79), author of *Sookhree, Gul* and *Gul Shakar* (q.v.), manuscripted between 1864 and 1871 and published in 1905. Written in his characteristic style of florid and idiomatic prose and content of didactic anecdotes, his essays from *Sookhree* and *Gul* are selected for inclusion in anthologies of Sindhi prose in its representative examples. Also, see **abjd**.

AD'VANI, LAL KRISHAN (b. 1927), a legend in his life-time; a distinguished writer, journalist and Parliamentarian, who advocates for the freedom of press and mass-media and also for the electoral reforms, including state-funded elections and representation as per the vote percentage of each party.

AD'VANI, NAVALRAI SHAUKIRAM, also known as Sadhu Navalrai (1848-93), prose writer, educationist, and founder of Brahmo Samaj movement in 1875. He launched the *Sudhaar Patreekaa*, a monthly in Gurumukhi script, for Sindhi women, in 1890. He was one of the men of renaissance in Sindh.

'Aftab', TIKAM M. (1938), poet, Spark-plugged by the poets of the day, he has published four collections of poems, including *Kaaghaz Qalam* (1987), a collection of poems in which almost all poetic forms and philosophic formulations appear.

AGNANI, SUNDER (b. 1936), short story writer and playwright, who has published *Nangaa Patthar*, a collection of short stories, and *Paachhaa*, a collection of one-act plays. He has also published two books of cartoons *Rihindoon* and *B'yo Paaso* (1998).

Ag'ree (1992), a collection of short stories, by Jayant Relwani (q.v.). It sensitively brings out the social mores and modes. Marked by human interest, the short stories delineate men, women and children in their day-to-day predicaments.

ahad, literally the Eternal One, as in "I am Ahmad bila (without) meem, i.e., the Prophet Muhammad ahad" in the mystical poetry, since at least 12th century. The letter m in the numerical value of 40 is separated from Ahmad to become ahad, the Eternal One.

"Ahiree Raat Toon Varee Na Aaneenden", a poem by Motilal Jotwani (q.v.) from *Rihaan*, an annual miscellany, Rajasthan Sindhi Akademi, Jaipur, 1983. An anti-war poem--strong, supple and passionate, it reminds us that the terrible night that the sick humanity experienced last time lasted for six years (1939-45). It forewarns us that if we brought about the kind of night once more, it will swallow up the sun and set in the nuclear winter.

ahl al-Kitab, a man of Law (Law in the form of the Holy Qur'an).

AHUJA, AMUL C. (b.1963), poet, writer and translator, has translated some works from the original Gujarati into Sindhi.

AHUJA, ASHA C. (b.1961), writer and translator, translates form Gujarati into Sindhi.

AHUJA, CHAINLAL (1929-98), writer and translator of repute, has translated some works by the Gujarati author Jhaverchand Meghani (1886-1947) into Sindhi.

AHUJA, MEWAL (1937-96), biographer, essayist and critic. He has to his credit *Lal Jaadoogar* (1983), a novel for children, among other works.

AHUJA, SUG'AN (1921-66), poet, short story writer and critic. His books include *Udhmaa* (short stories); *Kanwal Jaag'ee Uthiyaa* (novel); *Pyaaree Cheeza* and *Armaan* (both, poetry). His well-known poem "Aman jee Raaha" is included in the *Sindhi: Class X* (q.v.). Mohan Kalpana (q.v.) published *Fankaar ain Flesoof* on his mind and art, in 1973.

Ain D'aahar Khatyo! (1982), a collection of thirteen essays on historical subjects; by Gangaram Samrat (q.v.). A veteran historian of the "Hindutva" hue, the author emblazons afresh some historical facts. He depicts Raja D'ahar Sen's (q.v.) glorious time when he gave a grievous defeat to Mohammad bin Qasim, but does not describe the final battle in which the latter won.

Ain Pyaar Paaso Badalaayo (1980), a collection of seven short stories by Sunder Hashmatrai, also known as SHN (d. 1997). The short stories portray a prostitute who refuses an offer of marriage and settled life; two lovers who willingly go in for an intercast marriage; and call girls, who are nabbed ultimately.

"Aita jo Aawaaz", a well-known poem by Hundraj Dukhayal (q.v.), from his compendium of poetry *Sangeetaanjalee*, 1963. A patriotic song composed during the Indian struggle for freedom, it personifies the spinning wheel which raised a formidable voice against the alien rulers. The poet says that the spinning wheel united the Indian people. Everybody wore Khadi, or the hand-spun clothes, and supported the cause Gandhiji stood for.

Ajab Hee Aayo Zamaano (1980), a collection of lyrics, duets, ghazals, qawwalis, lullabies and lad'os; by Sawan Kumar Udasi.

Ajeeb Bheta (1892), a novel by Pritamdas Hakumatrai. Published soon after Mirza Qalich Beg's *Zeenat* (q.v.), it tried to depict through its protagonist, Sachanand, the Hindu society bound in its age-old customs and mores. A novel of social realism, it draws life to life and indirectly attempts at changing the social conditions.

"Ajeeb Bukh", a well-known short story by Isar Kalyani from his collection of short stories *Sindhi Kahaaniyoon* (1947). It depicts an old man who ignores the call given by students against the repressive measures of the alien rulers and opens his shop in order to earn livelihood and ward off hunger. But his own daughter feels a strange *hunger*, a strong yearning for Independence of the country and joins the student processionists.

AJEET KISHORE (1937), poet and essayist. Edits *Halchal*, a Sindhi weekly, from Pimpri, Pune.

Ajho (1990), a novel by Hari Motwani (q.v.). As a sequel to *Abo* (q.v.), his earlier novel, it sensitively recreates the conditons in which the Sindhis found themselves after having migrated from Sindh in the wake of Partition. It delineates characters seeking "ajho" (shelter) and struggling for livelihood in the new environs. Initially, the migrant people were 'settled down' in refugee camps. But they refused to call themselves *sharanaarthis* (instead, they said they were *purushaarthis)*. By the dint of their courage and hard work they left the camps and rehabilitated themselves wherever they found their feet. Mohan, its central character, represents the common Sindhi people of the times.

'Ajiz', BALANI TOLARAM MEGHRAJ (1884-1930), a nationalist poet, known for his collection of poems, *Ajiz jaa Aalaap*. He launched the first political periodical in Sindhi, called *Maataa*, at the time of the partition of Bengal in 1905. Along with Gordhan Sharma, he was jailed in the nationalist cause.

AJWANI, LALSINGH HAZARI SINGH (1899-1976), prose writer; mainly wrote prefaces and introductions to the Sindhi books. Also published his *History of Sindhi Literature* (1970) in English, for the Sahitya

Akademi, New Delhi. Besides the above-said work, he published two other works in English - (i) *The Golden Jubilee book of the Dayaram J'ethmal Sindh College, Karachi* (1937), which recounts the story of Sindhi education in the British India, and (ii) *Immortal India* (1942), a re-hash of the already published book on the cultural heritage of India.

Akbar, Jalaluddin Muhammad (1542-1605) was born in Amar Kot, Sindh. He had in his psyche elements of the Sindhi soil, which surfaced in the electric religious movement of Din Ilahi, established by him, in 1581.

akhani (Skt. akhyana), a narrative.

Akhaniyuni jo Utsav, a festival of stories for children, organised by Shri Khat Wari Darb'ar, Khar, Mumbai.

akhar (Skt. Akshara; pl. akhara) at once means imperishable (adjective) as in akshara sahitya for literary classics and a letter of alphabet, a sound, a syllalble, even a word (noun). Also, no sooner is a letter or a syllable or a word is uttered than it vanishes: it signifies both the eternal and the transient.

Akhar-dhaatu (1866), an etymological dictionary of Sindhi words, by Rev. G. Shirt.

akhbarnawisi, journalism (Sindhi). The history of literary journalism in Sindhi is nearly 150 years old. Mirza Mukhlis Ali started the publication of the *Muttalae-Khurshid,* a bilingual Persian-Sindhi weekly in 1860 and entrusted the job of editing the journal to his sons. Since Persian had been the court language before the British conquest of Sindh in 1843. and the Sindhi elite was conversant with it, the first column in the bilingual weekly *Muttalae-Khurshid* carried the news, views and literary pieces in Persian and the second column therein gave their Sindhi version. The script used in the Sindhi columns was Arabic Sindhi, which was introduced by the British Government with a view to appeasing the Muslim majority of Sindhis who preferred to write their language in the Semitic script, and not in Devagnari, Gurmukhi and Vaniki (or Hindu-Sindhi, which was a variant of Devanagari) prevalent in those days. The contributors of the journal were the learned Sindhi Muslim writers and poets of the day. But it also published the news about and views of the Sindhi Hindus. It ceased publication in 1904.

The first unilingual Sindhi weekly, *Sindh Sudhaar,* was started in 1866 by the Education Department. Later, *Mu'inul*

Islam, weekly, was launched in 1881 by Mirża Muhammad Shafi'a, the editor of *Muttalae-Khurshid*. Being pioneers in the field, both the journals edited by the Mirza are of some historical importance. But they hardly represented the Sindhis in general. It was given to the *Sindh Sudhaar* (the very name was secular) to be the first representative literary journal of the people in expressing their joys and sorrows, hopes and aspirations. During its initial years from 1866, the *Sindh Sudhaar* was confined to giving the governmental news in general. Later, it was handed over to a voluntary organisation called the Sindh Sabha to conduct its publication. In 1884, Sadhu Hiranand took over as its editor.The weekly now voiced the feelings of the people. A staunch nationalist, Sadhu Hiranand did not connive at the wrong doings of the alien rulers, but was wary of the laws governing the press. He published articles of socio-cultural and literary interest until 1887, the year in which he left the *Sindh Sudhaar* and Khanchand joined it.

Sadhu Hiranand launched his independent Sindhi monthly called *Saraswati* in 1890 from his Academy which he had established in Hyderabad. Reputed writers including Dayaram. Gidumal wrote for the *Saraswati*. In the same year, Sadhu Navalrai, Sadhu Hiranand's elder brother, issued the *Sudhaar Patreekaa* in the Gurmukhi script; it was devoted to the cause of Sindhi women. Another well-circulated Sindhi literary journal which came out in 1896, was the forthnightly *Jot*. From 1900 onwards, it came to be edited by the great essayist, Parmanand Mewaram, whom at one time Bherumal Meherchand another great essayist, affectionately called 'Addison of Sindh'. The first full-fledged Sindhi literary journal, the *Jot* accelerated the progress pace of Sindhi prose. Parmanand Mewaram died in 1938 and it became difficult to fill in the gap. N.F. Kotwani responded to the call, and conducted the journal successfully. In 1946, he brought out the *Jot* Golden Jubilee Number in which many leading writers of the day appeared.

Before we turn to the Sindhi literary journals of the present century, a mention may be made of some other ninteenth century Weeklies in which literary pieces also appeared along with the news. Some of these are: *Mu'aween* (1885), *Prabhaat* (1891), *Aaftaab* (1896) and *Sookhiree* (1899). The last one was published in the Vaniki or Hindu-Sindhi script.

In the year 1901, three journals came out : the *D.J. (Dayaram J'ethmal) Sindh College Miscellany* under the editorship of T.L. Vaswani (Sadhu Vaswani of the later day), Virumal Begraj's *Sindhi* and Sobhraj Lalchand Sharma's *Sanaatan Dharama Prachaaraka Patra.* Though the letterpress was already there in vogue, the *Patra* used to be brought out from lithographic press. The staunch Sanatanist, Tejuram Rochiram Sharma was its editor from 1908 to 1939. Of the three journals started in the very beginning of the 20th century, it was the half-yearly *Miscellany* that played a major role in the development of Sindhi prose. L.H. Ajwani's *Vichaar* (Thoughts, 1940), a compliation of select literary articles from the *Miscellany,* gives an idea of how many writers it published and what services they rendered to Sindhi literature. With the Partition, it ceased publication.

On behalf of the Education Department of Sindh, Tarachand Shaukiram, Sadhu Hiranand's elder brother and the Principal of Men's Training College, Hyderabad, Sindh, brought out the *Akbhaar Ta'ileem* under the editorship of Bulchand Dayaram in 1902. Mainly an educational journal, it also published articles of literary interest.

J'ethmal Parsram Gulrajani, the most celebrated Sindhi literary journalist, established the Sindhi Sahita Society in 1914 under the auspices of which he issued the monthly *Risaalo.* But after a year or so, Lalchand Amard'inomal joined it as the editor. J'ethmal kept co-operating with Lalchand and yet started independently the daily *Hindvaasee* in 1917. A fearless journalist, he wrote an article, at once political and literary, entitled 'kalaalke hat kusana jo kopu vahe' and was sent to jail (see GULRAJANI JETHMAL PARSRAM). The triumvirate of Jairam (Jairamdas Doultram), Ghanshyam (Ghanshyam Shivdasani) and Choithram (Choithram Gidwani) took over as the editors during his absence. Anticipating a big trouble from the Government the editors changed the name and periodicity of the journal from the daily *Hindvaasee* to the weekly *Bhaaratvaasee* in 1922. After serving the term, J'ethmal rejoined it in his original position.

J'ethmal Parsram, like his friend and fellow-journalist Parmanand Mewaram, who had in one of the *Jot* issues of 1901 made a strong plea for the adoptation of the native idiom avoiding the two extrems of highly Sanskritised or cumbersomely Persianised diction, laid emphasis on the chaste Sindhi for the articles, short stories and book reviews meant for his *Bhaaratvaasee*. In an article written in 1925, he said it was unfortunate that the Hindus tried to Sanskritise Sindhi and the Muslims attempted at Arabicising or Persianising it. The composite nature of Indian heritage, he observed, demanded that we viewed, the things in their proper setting : for instance, the Hindu use of the word 'avataar' for 'paighamber' and the Muslim use of 'juti' (leather shoes) in place of 'chaakhiryoon' (wooden-soled sandals, as the ones worn by the ancients of the Ramayana and Mahabharata times) would be improper in the respective contexts. The *Bhaaratvaasee* was closed down in 1926, for J'ethmal had many irons in the fire.

After the establishment of the Sindhi Sahita Society's *Risaalo* in 1914 and before the inauguration of *Hindvaasee* in 1917 by J'ethmal Parsram, the weekly *Hindu* in Devanagari was launched by two Sharma brothers, Vishnu Sharma and Lokram Sharma in 1916. From the subsequent year, it came to be published as a daily in the Perso-Arabic script. Soon after this, Jairamdas, Ghanshyam and Choithram also joined it. Its publication was interrupted a few times when one of the editors was or all of them were imprisoned for the great national cause. On August 1, 1946, the death anniversary of B.G. Tilak, the *Hindu* was renamed as the *Hindustaan*. In 1948, it shifted its offices from Karachi to Bombay, from where it is being published till today. The main regular means of literary expression for the Sindhi writers, its Sunday Magazine edition, called *Hindvaasee*, provides a rich fare of articles, short stories, poems and special columns for women and children.

Some other literary journals of the undivided India (upto 1947) were: Maulwi Allah Bakhsh Ab'ojho's *Risaalaa Madrisaa* (1904), Harising's *Sindhvaasee* (1904), Tolaram B'alani's *Maataa* (1905), Kanwalsingh P. Malkani's *Satyavaadee* (1914), Parumal Kewalram's *Ratan* (1934), Harumal Premchand Sharma's *Sansar Chakra* (1916), Jethmal Parsram's *Rooha Rihaan* (1920), Maulwi Din Muhmmad Wafai's *Alvaheed (1920)*, and *Tauheed* (1923), Hiranand Karamchand's *Navjeevan (1922)* and its 'reincarnation' *Unnatee* (1934), Gopaldas Lekhraj's *Prakaash* (1923), Swami Govindananda's *Kesaree* (1924), D.G. (Dayaram Gidumal) College, Hyderabad

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Sindh's miscellany *Phulelee* (1924), Khemchand D. Vaswani's *Desh-mitraa* (1925), Hakim Fateh Muhammad Sewhani's *Al-Jaamia* (1925) Nihalchand Vazirani's *Sansaar Samaachaa*r (1928), Bulchand Rajpal's *Sindhu* (1932). Pir 'Ali Muhammad Rashdi's *Sitaaraa-e-Sindh* (1934), Baldev Gajra's *Swaraaja* (1940), Sitab'ai's *Duniyaa* (1940) and the Sindhi Advisory Board, Govt. of Sindh's *Mehraan* (1946). Out of these, the *Sindhu* and the *Mehraan* derseve special mention for thieir great services to Sindhi literary journalism.

After the partition, the Sindhi Hindus migrated from Pakistan to India and settled in whatever part of the country they found place, especially in Maharashtra, Gujarat, Rajasthan, Mahya Pradesh, Utter Pradesh and Delhi. Scattered as they are, they feel the natural urge of communicating among themselves locally and with other members of the community across the states. And residing in the cities, big and small, they have an easy wherewithal of establishing the presses, an important means of communication. The sense of communication with the fellow members of the community has been so strong in them under the changed conditions in India that the Sindhi asssociations in Bombay and elsewhere, the associations established while working in the government offices, bring out annual literary journals, e.g., *Halchal* (Western Railway, 1953), *Moomal* (Central Railway 1953), *Pushp* (BEST, 1958), *Surhaan* (Income Tax, 1965), *Alkaa* (Reserve Bank of India, 1968), *Vindura* (Ordnance Factory, 1968), *Sorathi* (Bombay Municipality, 1968), *Jahaazraanee* (Bombay Port Trust Authority, 1969), *Jeevan Jot* (LIC, 1971), *Aahaar* (Food Corporation, 1973), *Jeejal* (Bank of India, 1974), and *Kuber* (State Bank of India, 1980).

The *Hindustaan,* the *Sansaar Samaachaar* and the *Sindhu* of the pre-Partition days continued with their publication in India. But excepting the *Hindustaan* (with its Sunday Magazine edition *Hindvaasee),* the other two are defunct now. The year 1948 saw the publishing of a new Sindhi daily called the *Hindu*. Simultaneously published from Ajmer, Ahmedabad and Mumbai, it has become the largest-selling Sindhi daily in India. Its sister publication *Sant Kanwar Ram Weekly,* a tabloid, also in Sindhi, was launched in 1981. For the purposes of historical research and development, we may record the launchings of some of the Sindhi

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journals of the post-Partition period: Weeklies: *New Sansaar Samaachaar* (Bombay, 1951), *Bhaaratvaasee* (Bombay 1953), *Sindhu Dhaaraa* (Bombay, 1959), *Sangathan* (Kanpur, 1960), *Sindhu Times* (Ulhasnagar, 1962), *Gandhidhaam Samaachaar* (Adipur, 1965), *Jhoolelaal* (Ahmedabad, 1966), *Hindu Bhoomee* (Ajmer, 1968), *Amar Jote* (Baroda, 1970), *Samaajvaad Sangraam* (Nagpur, 1974). Fortnigthtlies: *Bharat Jeevan* (Bombay), *Yuga Dhaaraa* (Ulhaasnagar, 1965), *Samaraat D'aahar Sen* (Indore, 1975), *Lokraajya* (Bombay, 1977). Monthlies: *Naeen Duniuyaa* (Bombay, 1948), *Phulwaaree* (Ajmer, 1956), *Naeen Zindagee* (Jabalpur, 1956), *Koonja* (Bombay, 1961), *Pirah Phutee* (Bombay, 1961), *Shakuntalaa* (Indore, 1962), *Saahita Dhaaraa* (Delhi, 1964), *Raabel* (Delhi, 1964), *Aakhaanee* (Delhi, 1965), *Maaruee* Ahmedabad, (1967), *Film ain Fashion* (Ulhasnagar, 1968), *Sindhu Bhaaratee* (Rajkot, 1969), *Sangeetaa* (Baroda, 1969), *Malaah* (Delhi, 1972), *Zindagee* (Ahmedabad, 1977), Bimonthly: *Kavitaa* (Ahmedabad, 1969). Quarterlies: *Sindhu Samaaj* (Delhi, 1958), *Sindhi Gulshan* (Lucknow, 1960), *Stage* (Ahmedabad, 1978), *Rachnaa* (Calcutta, 1979), *Nazraano (Ahmedabad, 1981)*, Yearlies: *Saahita Sug'andh* (Bombay, 1958), *Chaandokee* (Agra, 1970), *Sookhiree* (Delhi, 1972), *Jeevan Sangraam* (Gandhidham, 1975), *Pulwaaree* (Poona, 1980) and *Rihaan* (Jaipur, 1981).

Many literary problems were discussed in these journals. Following the inclusion of the Sindhi language in the Eighth Schedule of Indian Constitution in 1967, the Sindhi litterateurs seemed to pause for a while and have a close look at themselves vis-a-vis the Sindhi people scattered in various states after the Partition of India. The special issue of *Sindhu Dhaaraa* in May, 1968, posed a question: How far is the literary efflorescence of a language possible without a compact territorial basis? Or, are the impediments before a language without a state, real? This subject was reflected in considerable number of articles in journals. Also, the question of script came up for wide discussion.

Another question which engaged the attention of Sindhi writers was whether Sindhi literature was one on both the sides of Indo-Pakistan borders. They affirmed in unequivocal terms that it was, despite it being produced by the two different religious communities under the two separate political systems.

Akhil Bharati Sindhi B'oli ain Sahita Prachar Sabha, est. in 1986, a breakaway group of the Akhil Bharati Sindhi B'oli ain Sahita Sabha (q.v.), is devoted to the development of Sindhi language, education, literature and culture.

Akhil Bharat Sindhi B'oli ain Sahita Sabha, a voluntary organisation for the development of Sindhi language and literature. Its first conference was held in 1957 which was inauguratged by Dr. S.Radhakrishnan and presided over by Jairamdas Doulatram (q.v.). Formally est. in 1959, its first President and General Secretary were N.R. Malkani and A.J. Uttam (qq.v.), respectively.

Akhund, LUTFALLAH (1842-1902), the author of *Gul Khandaan,* an adaptation from the Urdu book *Fasaanaa-i-Ajaaib* by Rajab Ali Beg Surur. Rhymed sentences characterise the Sindhi version.

'alamat, symbol. See **pratika.**

Alankaara ain Chhanda (1962), the first-ever book on both rhetorics and prosody, in the Devanagari script; by Motilal Jotwani (q.v.). See also **Chhanda Shastra**.

alankara shastra, rhetorics.

alif, the first letter of the Sindhi Perso-Arabic alphabet, and also that of 'Allah', God. The Sindhi Sufis regarded alif as the Alpha and Omega of knowledge. Shah Abdul Latif (q.v.) said in one of his *baits* of 'Sur Yaman Kalyan' (*Shah jo Risaaloo*, q.v.): *"Learn the letter alif, forget all other learning;/Purify your heart, how many pages shall you read?"* About Sachal Sarmast as a student, it is said that in the school he recited the first letter Alif and thereafter refused to go furhter to other letters in the alphabet.

Alif Be Keean Thahee (1922), a Sindhi Sahita Society (est. 1914) tract on how the Perso-Arabic script was 'invented' for the Sindhi language in 1853; by Bherumal Ad'vani (q.v.).

Alkaa, an annual magazine, est. in 1968, by the Sindhi Association of the Reserve Bank of India, Mumbai; comprises poems, short stories and essays by the contemporary Sindhi authors.

Allahbakhsh (1903-43), who with the help of the Indian National Congress became the Chief Minister of Sindh in 1938. Consequent upon his differences with the British Government, he was removed from the position by the Governor of Sindh in 1942. He was a staunch nationalist and was shot dead in 1943. A martyr in the cause of nationalism.

'Alvidaa (1989), a collection of four radio plays, written on the burning problems like population control; by Bhagwan Atlani (q.v.).

Amaan, Tokhe Khabar Aahe ? (1982), a collection of stories in the form of monologues for children, by Vasdev Nirmal (q.v.). Contrary to the usual practice of a mother telling stories to her children, herein a child tells her on psychological truths, technological developments and customs and usages in the present-day world. These stories were originally published in the monthly issues of the *Koonja,* 1965-67.

Amar Geetaa (1981), a poetical translation of the Gita; by Hari Dilgir (q.v.). It is read as a scripture.

Amar Shaheed Sant Kanwar Ram (1977), a well-researched biography of the Saint Kanwar Ram (q.v.), who met martyrdom in 1939; by Kanhaiyalal Talreja.

'amil, the Sindhi Hindus, mainly in the government service in Sindh before the Partition.

Amrit Vaanee (1987), a translation of the Gita in the Perso-Sindhi 'ilm 'aruz verse; by Satramdas Saa'il (q.v.).

Anaar Kalee (1953), a short epical poem on love between Anarkali and Salim, a commoner and the Mughal prince; by Arjun Sikayal (q.v.).

'Anaasir jee Saazish (1968), a collection of poems by Motilal Jotwani (q.v.). The poem "Coffee House mein" included in it is an instance of looking at Shah Latif's heroines from the standpoint of dissociation of sensibility. Occassionally, the poet switches to one or two words in a sentence to produce staccato effects.

anahata nada, the unstruck sound of the ethereal world.

anal-Huqq, or "I am Truth", was the utterance of Mansur al-Hallaj (q.v.).

ANANDANI, TULSI (b. 1941), the author of *Kithe Vehee G'aayaan* (poetry, 1989). Under her familiar byline, articles of topical interest keep appearing.

'Anand', HINDUJA NAND (b. 1937), a writer of romantic stories, collected in *Zindagee-ajo Markaz* (1993), etc. These stories hold good for adolescents in what they should not do in/with their lives.

'Anchal', SHARMA ISHWAR (1928-98), a distinguished poet. His works include *Paachholaa Saanjhee-a jaa* (1982), *Pandhu*

(1990), *Aatam jee Talaash* (1993), *and Taandaanaa* (1994). He is known for poignancy, suffused sadness and even irony in his poetry. Lately, hope and affirmation charracterise his works. The poet seems to have surrendered his will to the will of God.

Andho Doonhon (1982), a collection of poems by Arjun Mirchandani 'Shad' (q.v.). It comprises ghazals and new poems, and one long poem "Andho Doonhon", its *raison d'etre,* which mirrors the mind of the Sindhis of older generations today. The Sindhis think, they fell 'victims' to the forces of history which compelled them to leave their homeland Sindh in the wake of Partition. Scattered as they are in all the states of India, they feel 'a sense of rootlessness'. their material progress notwithstanding. The book won its author a Sahitya Akademi award in 1983.

anekatavada. It is relative pluralism and the many-sidedness of truth, which is central to Jainism. According to it, all human perceptions are partially true. The qualifying word 'perhaps' or 'maybe' is added to every judgement. Anekatavada means, as in India, freedom of worshipping the divine in one's own way, in the name and form of one's choice, and we need freedom to arrive at the truth. According to Vedacharya Somadeva Shastri (originally, David Frawley), "For this reason we find more religions inside Hinduism than among all of the world's religions put together ... I see Indian pluralism as constructively facilitating an individual's spiritual quest."

'Anjaa ta Ait, Maan Nandhiree Aahiyaan', a Sindhi folk-tale in verse. It revolves round an intelligent, brave little girl, who spots a thief in her house at the dead of night, takes out her spinning wheel, sings to it a poem which awakens from slumber her guard in the house and makes him catch the thief.

Anjalee-a jaa Geeta (1982), a collection of 100 poems, the main subject matter of which is Sadhu T.L. Vaswani (q.v.); by Jashan Vaswani, the Sadhu's disciple.

anka, an act in a play, as in 'ekanki', i.e., one-act play. It is one of the ten types of rupaka (Skt.)

Anmol Motee (1982), a two-act play for children; by Hundraj Balwani (q.v.). Portraying a teacher who sets some naughty boys of his school right, it combines instruction with entertainment.

Anokhaa Azmoodaa (1962), a

collection of anecdotal stories, by Ram Partabrai Panjwani (q.v.). Justifying the ways of God to man, the work describes various miraculous experiences of the author and of those people known to him. In one of the stories, "Muhammad Gaad'ee-a Waaro", the author nostalgically remembers one Muhmmad, a Victoria cab-driver, who saved his life during the days of communal frenzy in Karachi and saw him off, his eyes wet with tears, at the seaport when he was leaving his homeland for India after the Partition. The work won its author a Sahitya Akademi award in 1964.

ANSARI USMAN 'ALI (1901-62), an educationist and scholar; edited *Risaalo Sachal Sarmast jo* (q.v.) a definitive edition of the Sindhi Sufi poetry of Sachal Sarmast (q.v.). Thoroughly secular in his outlook, he says in the introduction to the book that it is a mere chance that the Hindus and Muslims are born in either of the two religious groups, but when they come to practise some religion, it is Sufism they follow in their common life.

anubhava, response.

anuprasa, alliteration. A figure of speech based on sound, or sabdalankara (q.v.).

apahnuti, an ideal figure of speech or an arthalankara (q.v.), in which one thing is concealed by a similar thing with an objective of imposing the character of the latter on the former.

Aparaajitaa (1970), a collection of short stories by Guno Samtaney (q.v.). A Sahitya Akademi award-winning book, in 1972, it presents a world without the ferment and flurry of modern times. A neo-classicist in Sindhi literature, the author calmly strives to know man *vis-a-vis* woman and *vice versa* through his short stories.

"Aparaajittaa", a well-known short story by Guno Samtaney (q.v.), from his collections of short stories *Khand'har* (1968) and *Aparaajitaa* (1970). It tells how Shankar, the hero, dissociates himself from Hema, the heroine, with whom he had close friendly relations before his passage to England for higher studies. With a sense of alienation imported in his being, Shankar shuts the door on her.

'aqaid, Islamic beliefs.

"Aqul jo Viyo Ikhtiyaar", a poem by Bedil Qadir Baksh (q.v.), from *Sindhi Sh'ir jo Intikhaab* (1976), edited by Ram Panjwani (q.v.). In his poem written in the kafi form, the poet says that he has no more control over reason, for in the fight between love and reason within him, it is love for the Beloved God which wins. And now he feels, he is God Himself, the Qur'anic injunction to the contrary nothwithstanding.

arati, prayer.

Archanaa Rachanaa (1977), a collection of short stories by Hari Himthani (q.v.). Written in colloquial Sindhi, the short stories depict the Sindhi life before and after the Partition.

Arghuns, the rulers of Sindh from 1520 to 1554 -- 1554, when their second ruler (after Shah Beg Arghun) Shah Hasan died.

arirahan sau tetalih (Eighteen Hundred Forty-three), the year in which Sindh was annexed to the British India.

Armaan (1970), a collection of poems by Sug'an Ahuja (q.v.). Anything the facts of life did to the poet made him to transform those facts into a high class poetry.

arthalankara. Figures of speech based on sense or idea such as upama and rupaka (qq.v.). Ideal figures of speech, they contain an element of comparison or analogy which is at the basis of the entire world of arthalankaras. The atisayokti and vakrokti sharply focus the subtler aspects of analogy only. The analogy is related to the upama, two halves of which are struck to have similarity; to the rupaka, one half of which remains unstated and indefinite; to the pratika which embodies idenfinite "something definite", a complex of feeling and thought. The analogy is also at the root of allegory, or the narrative description of a subject under the guise of another suggestively similar.

ARYA MANMOHAN (1917-94), journalist and compiler. Worked in the daily *Qurbaanee* before the Partition, and served many a stint in journalism thereafter. Compiled *Delhi Sindhi Directory* (1990, 1992).

ASANI, ALI S., scholar; teaches in the Department of Indo-Muslim Culture at Harvard. His doctoral thesis in 1984 relates to *Bujh Niranjan*, a didactic composition of the *ginan* literature of the Indo-Pakistan Isma'ili community. He has also worked on *mauluds* by 'Abdur-Rauf Bhatti (q.v.) as well as on other Sindhi devotional literature in praise of the Prophet Muhammad.

'Asghar', PIR ALI GOHAR SHAH (1816-47), a Pir Pag'aro and a poet in the Sufi tradition; preceptor of Gul Muhammad Gul (q.v.). His poetry is melodious and full of pathos.

'Asha', DAYAL (b. 1936), a distinguished author, educationist and social worker. His books for children have won him many awards.

'Asha', DURGAPURI (Bulchand T. Narvani, 1928-92), poet. His works include *Laharoon* (1962), *Abra Dhakiyo Aakaash* (1982)- both poetry, written in a traditional style.

'Ashk', JOSHI MADHAV (b. 1929), a Kachchhi-Sindhi poet of repute. His *Laeryoon* (1989), a collection of poems, represents his mind and art in that it celebrates his love of the Kachchh land in the poetic forms, which are peculiar to it. His poems "Makke jee Sikka" and "Shaheed-e-A'izam" included in it transcend the religious bars and point towards the unity of existence. Lately, Ashk is of the view that Kachchhi has over the years developed independently of Sindhi, like Assamese from Bengali or Konkani from Marathi.

ashu kavita, extempore poetry.

Asma al-husna, the beautiful names of God. In Sindhi there are many indigenous words for God's beautiful names.

astitvavada, existentialism.

ASUDOMAL BULCHAND (1912-93), a Gandhian writer. He advocated the adoption of Devaganari for Sindhi in the Independent India.

ASUMAL, or **Master ASUMAL** (b. 1853), a poet, who was both a Sufi and a Vedantin.

atisayokti. Hyperbole. An ideal figure of speech, or an arthalankara (q.v.). In its wider sense, it helps all other arthalankaras to achieve a poetic appeal.

ATLANI, BHAGWAN (b. 1945), a renowned short story writer, novelist and playwright in Sindhi and Hindi.

atmakatha, or atamkatha, autobiography.

atthangika-magga, the middle path of the Buddha, the eight-fold path with eight constituents -Right view, Right determination, Right speech, Right action, Right livelihood, Right effort, Right mindfulness and Right concentration.

Avataaree Baabo Rama Peer (1981), a biography of Rama Pir of Rajasthan; by Sushila Motwani(q.v.). It contains at its end some devotional songs sung by the Pir's devotees.

Avheen Sabh Nangaa Aahiyo (1993), a collection of short stories, by Kirat B'ab'ani (q.v.). Characterised by the progressive world-view, the short stories in it are authentic commentaries on the Sindhi life. In the title story "Avheen Sabhu Nangaa Aahiyo", a woman is brutalised by the dowry system and banal aspects of joint family life in our society and walks naked on streets. At the end, she makes the people take a look at their misdoings, at their 'nakedness', of which they should feel really ashamed. Several stories in it are autobiographical: they talk of the Sindh, the author knew before the Partition.

'Ayaz', SHEIKH MUBARAK ALI (1923-97), the most celebrated poet in Sindhi after Shah Abdul Latif (q.v.); an advocate by profession and an educationist by choice; briefly served as Vice-Chancellor, Sindh University, Hyderabad, Sindh; well-known for his more than a dozen collections of poetry and also for his *Je Kaaka Kakoriyaa Kaaparee* (Letters and Journals, 1963) and the Urdu verse translation of the *Shah jo Risaalo* (q.v.). In 1965, during the Indo-Pak war,, he composed a poem entitled "Sangraam", in which he made a symbolic reference to the Indian Sindhi poet Narayan Shyam (q.v.) indicating that he couldn't fight against him, or for that matter against the Indian Sindhis or the Indians. He was dubbed as a kafir and an Indian agent by the Pakistani clergy and government, respectively.

'Azad', KISHNANI DEVANDAS (b. 1913), poet, adapted Edwin Arnold's *Light of Asia,* dealing with the life of the Buddha, in his *Poorab Sandesh* (1937).

'Azad', KODWANI TAHILRAM (1926-90), writer, journalist and translator. *Ghara jee Roshanee,* short stories, won him a Soviet Land Nehru Award. His other books are *Naaree Ratan* (biographies, 1982), *Sik jo Sad'u* (travelogue, 1983), *HeeraaMotee* (a book for children, 1985), and *Mahaabhaarata* (q.v.).

azad nazm, free verse.

Azeem Shaa'ir Shyaam (1996), an essay, under various sub-heads, on the great poet Narayan Shyam (q.v.) by Holaram Hans (q.v.).

Azeez ain Shareef (1909), an adaptation by Mirza Qalich Beg (q.v.) of Shakespear's *Two Gentlemen of Verona.*

'Aziz', LEKHRAJ KISHINCHAND (1897-1971), the last of the romantic poets in Sindhi; evinced a great love for ghazal and mathnawi, the Persian poetic forms. *Suraahee* (q.v.) comprises mainly ghazals on the love theme. *Misra jee Raanee* (q.v.) and *Shaahraah* are his mathnawis. Before him, only two Sindhi poets had tried their hand, not very successfully, at the mat͟hnawi form. *Shaahraah* is based on a Hindi short story, "Pagadandi", by Kamalakant Verma, translated into Sindhi by Jag'at Ad'vani (q.v.). His other works include *Gul wa Khaar* and *Sami* (1965), both literary criticism; and *Adabee Aaeeno* (1941), a collection of essays. The literary magazine *Rachana* of Adipur (Kutch) brought out its Oct.-Dec. 1997 issue as a centenary tribute to him.

Aziz, Shakhs ain 'Aalim (1978), an appreciative book on the life and works of Lekhraj 'Aziz' (q.v.); by Popati Hiranandani (q.v.).

Baabaa Farid Ganj-i-Shakar (1990), a good study, among other things, on the influence of Fariduddin Masaud Sheikh (q.v.) on the poetry of Sindhi poets like Qazi Qadan and Shah Abdul Latif (qq.v.); by Agha Salim.

Baabaa Nebhraj Saahib jee Jeevan Kathaa (1973), a definitive biography of Baba Nebhraj (q.v.); by Bhagwan C. Thadhani.

Baahi (1985), a collection of Radio plays by Prem Prakash (q.v.), who as a dramatist is important as the first Sindhi writer of what is essentially absurd in human life.

Baahi jaa Waaris (1986), a Sahitya Akademi award-winning collection of 72 ghazals by Em.Kamal (q.v.). It combines dexterity in the conventional form of ghazal and complexity of modern urban life in the content. The work reflects the poet's passionate concern with social reality.

Baal Bhaaratee (1976), a series of text books for school children, produced by Madhya Pradesh Pathya Pustak Nigam, Bhopal, under the expert committee headed by Motilal Jotwani.

b'aalikani jee b'aaree, est. in 1926, an institution devoted to the cause of children's development; by Shevak Bhojraj (q.v.).

B'aal Saahit ain Sindhi-a- mein Unajee Ahammiyat (1980), a collection of seven articles written by different writers on the children's literature and its importance; edited by Hundraj Balwani (q.v.).

B'aal Saahitya jo Vikaas (1986), a good, dependable history of children's literautre; by Hundraj Balwani (q.v.).

B'aal Sindhi Kathaaoon (1969), a children's book of stories, edited by Hundraj Balwani (q.v.).

Baanko Benazeer (1963), an epical poem in the indigenous bait form on the life and mission of Rana Pratap; by Kimat Khushalani.

B'aapoo (1967), a biography of Mahatma Gandhi, by Chimandas Jag'atiani.

B'apoo-a jaa Khata (1945), a tr. of M.K. Gandhi's letters, *Baapoo naa Patro*, in Gujarati; by Deepchandra B'elani (q.v.)

B'aapoo-a jee Aasheerwaad (1956), Sindhi translation of Mahatma Gandhi's messages written (in English) daily, from 20-11-1944 to 10-10-1946, to Anand Hing'orani (q.v.), following the death of the latter's wife on 20-7-1943.

B'aapoo Darshan (1968), a children's book on the life of Gandhiji, by Prabhudas Brahmachari.

B'aaraanaa Geet (1891), a collection of delightful poems for children; by Kauromal Khilnani (q.v.).

B'aarani jaa Lok Geet (1986), folk songs children sing in their everyday life; with a scholarly introduction to them, by Hundraj Balwani (q.v.).

B'aaranijoon Lok Raandiyoon (1992). children's folk games, ably described by Hundraj Balwani (q.v.)

Baba Nebhraj (1875-1949), a saint of Rohri, Sindh, who uttered a few poetic words to his disciples for their spiritual gain: "Paana Tho J'aane" (God knows) and "Ro-ee Reejhaaesi" (for His favour, invoke Him with tears). In the beginning, he was a school teacher and was much influenced by the works of Bedil and Bekas (qq.v.), also of Rohri. He visited their Khanqah frequently and led a life of a *majzoob faqir,* believing in the unity of existence.

B'AB'ANI KIRAT (b.1922), a writer and critic. His publications include *Hoo-a* (1956), *Dard, jo Dil mein Samaaijee Na Saghyo* (1966), *Avheen Sabhu Nangaa Aahiyo* (q.v.) - all collections of short stories; *Sooree-a Sad'u Kayo* (1972) -a collection of onc-act plays and *Okha Dokha* (1981) - critical essays.

B'a Bhaaur (1930), a novel by Harjasrai Sukhramani. It describes the day-to-day incidents in the life of a commoner, his hopes and despairs, achievements and failures. Its characters, round in structure, make mistakes and learn to mend them. Gopaldas, who is quite unjust in his dealings with his younger brother Gobinddas, sees the reason towards its end.

Bachaau (1987), a tr. of Manubhai

Pancholi Darshak's Gujarati play *Paritraana;* by Prabhudas Kundnani (q.v.)

BADWI, LUTFALLAH (1904-68), a prolific writer. Author of about 80 books, including novels, plays and works on literary criticism. Among his well-known works are *Kandiree- a Waarani jo Kalaam* and *Tazkirah Luftfee* (qq.v.)

bait. A blanket term for a variety of forms in the doha metre, viz., doha (itself), soratha, baro duho and duho (qq.v.). In Sindhi, the bait is a common name for the doha, soratha, baro duho, tunveri duho and their varied juxtapositions.

Bajaajiuni jo Naatak (1921), one of the two short dramas, the other being *Pangatee Muqadamo* (1927), by Bherumal Meharchand Ad'vani (q.v.). A humorous play, *Bajaajiuni jo Naatak* portrays the potbellied cloth vendors who go from door to door in villages and towns.

BAJAJ, HEMLATA (b. 1940), a short story writer, essayist and poetess. Also. she is a woman activist.

BAKKARI, MIR M'ASUM, the author of *Tarikh-i-M'asumi* (written in 1606), a history of Sindh, describing the last years of the Tarkhans (q.v.).

balaghat, suggestiveness which combines the quality of fasahat (q.v.) with the added one of presenting a whole gamut of feelings in a few words.

BALANI, KHIAL S. (1930-70), short story writer; also tried his hand at the novel- writing. His *Kaath je Saanche mein*, a collection of short stories published posthumously in 1971, gave impetus to the New Short Story writing in Sindhi.

Baldev Gajra ain Sandasi Choonda Rachanaaoon (1990), a selection from Baldev Gajra's (q.v.) writings, ably edited by Motiram S. Ramwani (q.v.). The first part of the book evaluates Baldev Gajra as man, poet, critic, social worker, publisher and historian, his various aspects, and the second part comprises the selections.

BALOCH, N.A., a Pakistani Sindhi scholar, who has made singular contribution to the development of Sindhi language and literature. With the help of other scholars, he produced the first authentic Sindhi dictionary, volumes of Sindhi folk lore and poetical collections of many a medieval Sindhi poet, his fumbling and faultering on the origins of Sindhi language notwithstanding.

BALWANI, HUNDRAJ (b.1946), a distinguished author of children's books, which are legion. As the subject expert (Sindhi) with Gujarat Rajya Shala Pathya Pustak Mandal, Gandhinagar, he has rendered yeoman's service in bringing out well-edited textbooks in Sindhi.

Band Darwaazaa (1981), a collection of short stories by Lakhmi Khilani, Nakedly exposing the illusions of present-day existence, the short stories in it seem to satirically question the happenings around us.

B'andhan (1982), a collection of ten short stories on the day-to-day Sindhi life; by Sundari Uttamchandani (q.v.),

B'andhan ain Nirmaan (1965), a collection of short stories by Lal Pushp (q.v.). It covers his earlier and less mature work than that of his second collection *Daairo* (q.v.) Like Bacon in "Of Marrriage and Single Life", Lal Pushp in his title story "B'andhan ain Nirmaan" begins, as it were, with the idea that 'certainly the best works, and of the greatest merit for the public, have proceeded from the unmarried or childless men', and ends with the broad human note that 'certainly wife and children are a kind of discipline of humanity'.

B'andhananijaaPinjara (1971), a collection of short stories by Jayant Relwani (q.v.). One of its short stories, "*Rock Generation*", portrays a mod girl, who is sick of being a 'mere woman' and wishes to settle down, be a mother, her natural self.

B'anee-a jo Sindhi Lok Adab (1992), Sindhi folklore of B'ani (Kachchh, Gujarat); by Jetho Lalwani (q.v.)

b'arahmasa, description of 12 months in folk poetry.

Barfa jo Thahiyal (1996), a Sahitya Akademi award-winning collection of ghazals in 1999, by Vasdev Mohi (q.v.). Wrought in the New Poetry diction , it comprises 51 ghazals dealing with modern man's predicaments.

Baroda jaa Saahityakaara (1965), brought out on the model of *Raajdhaanee-a jaa Saahityakaara* (q.v.), present a variegated fare of stories, poems, essays, one-act plays, etc., written by the Sindhi writers of Baroda.

baro duho. Reverse of tunveri duho (q.v.), it has 11 matras (q.v.) each in the first and fourth hemistichs rhyming together.

'Basant', TIRTH (1909-95), a prolific writer , bon vivant; mainly known for his biographies and essays:

Kanwar (1957) (q.v.) and *Gandhiji* in 2 Vols. (1972 and 1978), biographies; *Chiningoon* (1940), *Saahitya Saar* (1962), *Itihaas Darshan* (1964), *Khushboo* (1978) and *Saarang* (1979), essays.

BATHEJA, NARAINDAS N. (1905-67), a Sanskritist. His works include *Sindhu Saptanada Teertha Mahaatmya* (1924) and tr. of *Panchatantra* (q.v.). Also he wrote an introduction to Kalyan Advani's Sindhi tr. of *Shankuntala* (1946).

Bayaanul-Aarifeen, a work in Persion by Miran Muhammad Raza. Written in 1630, six years after the death of Shah Abdul Karim (q.v.), it describes in its appendix Shah Abdul Karim's ancestry. The work has been translated into Sindhi.

Bedil jo Kalaam (1954), poetry in Sindhi and Siraiki by Qadirbakhsh Bedil (q.v.) ed. by Abdul Husain Shah Musavi. Of the three broad stylistic categories, viz., the Islamic style, the Persian syle and the local style, Bedil's poetry is categorised, in the main, as belonging to the local style, as manifest in its choice of poetic forms, themes and images. It unmistakably throbs with monistic ideas of *hama ost*.

'Bedil', QADIRBAKHSH (1814-72), a polyglot; mainly a poet in Sindhi, he also sang his *kalaam*, or poetry, in Urdu, Hindi and Persian. He was born in Rohri, a place known for great Sufis in Sindh. Although he was lame in one foot, he was fond of travelling to the shrine of Lal Shahbaz at Sewhan, that of Shah Inayat at Jhok and that of Sachal Sarmast at Daraz in Khairpur. He was follower of Sachal Sarmast. His *Deewaan Bedil*, which was published in 1954, comprises works in Sindhi: *Wahdat Naamo* and *Surud Naamo*.

BEDI, MANOHAR (b. 1937), a versatile writer and scholar. In collaboration with Jag'dish Lachhani (q.v.), he has published many a tele-play on Very Important Persons in the Sindhi life and letters.

B'eejal, a ministrel. See **Sorath-Rai D'iyach.**

Beemaar Peerhee (1974), a collection of anti-poems; by Anand Khemani (q.v.). In vogue in the sixties and seventies in some quarters, the anti- poems of this kind represented fashions and fads, borrowed from the West. They hardly pertained to our real life-situations in the essential India.

Behtareen Sindhi Kahaaniyoon (in three vols., 1975), 'best' short stories in Sindhi, since

Independence, brought out under the general editorship of Lal 'Pushp' (q.v.).

Behtareen Sindhi Kahaaniyoon (1989), an anthology of 'best' short stories in Sindhi, ed. by Popati Hiranandani (q.v.) in the series of 'best' literary pieces, *genre*-wise, launched by the Gujarat Sindhi Akademi, Gandhinagar.

Behtareen Sindhi Kavitaaoon (1992), an anthology of 'best' poems in Sindhi, ed. by Tekchand Rewani "Mast" for the Gujarat Sindhi Aakademi, Gandhinagar. Indifferently done, it unreliably records the life-spanning dates of the poets.

Behtareen Sindhi Mazmoon (1990), an anthology of 'best' essays in Sindhi, ed. by Hiro Thakur (q.v.) for the Gujarat Sindhi Akademi, Gandhinagar.

Behtareen Sindhi Naatak (1989), an anthology of 'best' Sindhi plays, ed. by Em. Kamal (q.v.) for the Gujarat Sindhi Akademi, Gandhinagar.

'Bekas', MUHAMMAD MUHSIN (1859-82), poet. Son of Qadirbakhsh Bedil (q.v.), he was a celebrity in his own right. He died young, but left enough *kafis,* or lyrical poems, that secure his place in the Sindhi poetry.

B'ELANI, DEEPCHANDRA TILOKCHAND (1909-98), writer; has written, mainly for young students, *Sitaaraa* (1959), *Jawahar Darshan* (1965) and *Adabee Aalaap* (1965).

Bepar jaa Bait (1992), baits (q.v.) by Sobhasingh Ramsingh "Bepar" (1866-1958), a poet, scholar and Hindu Sufi; father of Satramdas Saa'il (q.v.). This collection of baits testifies the continuity of Sufi thought in its familiar bait form.

Bewas ain Naon Daur (1970), a treatise on Kishinchand Bewas, the modern poet, by Arjun Shad (q.v.). It discusses the poet in the general background of the poetry preceeding his. The study doesn't present in vivid terms Bewas's world view : Was Bewas a monist ? Or a modified monist ? Was he a progressive thinker of the 1930's ? Or an escapist who was contented and happy in *ghareebani jee jhooprее* (the hut of the poor)?

Bewas, Hiku Abhyaas (1972), a symposium ed. *by Pritam Varyani et al,* on the life and works of Kishinchand Bewas (q.v.).

Bewas jo Choond Kalaam (1988), selections from the poetry of Kishichand Bewas, compiled and edited by Hari Dilgir (qq.v.). It contains poems from all his six collections of poetry. A detailed note of critical appreciation of the poetry by the editor, himself a great poet and follower of the Bewas school of poetry, enhances the value of the book.

'Bewas' KHATRI, KISHINCHAND (1885-1947), an epoch-making poet; he brought new changes in both form and content. Although he was well versed in Persian prosody, he did not quite observe its rules. Sometimes he would create new poetic forms, as in *Guru Nanak Jeevan Kathaa* (q.v.). He wrote poetry on the day-to-day life of the people and opened up new vistas of human experience. He inspired and trained a new group of Sindhi poets like Hundraj 'Dukhayal', Hari 'Dilgir', Ram Panjwani and Prabhu 'Wafa' (qq.v.). His works are collected in *Sad'u Paraad'o Saag'yo* (q.v.).

"Bhaau-Abhaau", a well-known short story by Param Abichandani from his collection of short stories of the same title (1991). It tells how Rambha, a young woman born in a traditional family, is structured into a changed person who acts against social norms. When she loses the taste of lustful life, she returns to the realms of tradition. As things would have it, her decision of getting maried and settling down in life was right, but her choice of husband who proved to be a scoundrel, was wrong.

Bhaau-Bhena (1993), a collection of delightful poems and stories for children; by Tikam 'Aftab' (q.v.). As the title of the work suggests, it respects the girl-child as much as the boy-child.

"Bhaavanaa", a popular short story by Tara Mirchandani (q.v.) from her collection of short stories *Uljhyal Tandoon Resham joon* (1986). Bhavana, the heroine, is a stage-artist. She suffers from mental depression, which her husband attributes to the roles she lives on the stage. He asks her to leave the stage-life in which she identifies herself with the characters she enacts. But she doesn't. The short story half reveals that the cause of her illness is her husband himself, his undue interest in the maid-servant.

bhag'ati, a folk form which at once includes songs, dance, story and drama meant for popular entertainment and instruction; performed during the night time in an open space of a village *panchaayat ghar* or of a temple. The performer, or the bhag'atu, like the legendary Bhag'at Kanwar (q.v.), wears *jaamo* (overgarment) and *pag'aree* (headwear); he has *kundhals* (rings) in his ears and a *chher* (a string of small bells) round his ankles, During the freedom struggle, it inclucated nationalism in the Sindhi masses.

Bhag'at Kabir (1965), a critical assessment of Kabir's poetry; by Devdutt Kundaram Sharma (q.v.).

BHAGCHANDANI, RAM (b. 1922), mainly writes for children. The tell-tale titles of his books are *Vad'ani jee Nandhpuni* (1981), *Bhalee Aayo Aartvaar* (1982), *Ithaasik B'odh Kathaaoon* (1983) and *Soorya Shaktee* (1987).

BHAG'U BHAN (early 14th century), a court poet of the Soomras (q.v.). His *g'aahoon (gaahaas/gaathaas)* relating to Alauddin's attack on Sindh in 1313 are still sung by the Sindhi bhats and chaarans.

Bhagwan Buddha, a Sindhi translation of Dharmananda Kosambi's classic in Marathi, by N.R. Malkani (q.v.). It was published in 1956.

bhaiband, the Sindhi Hindus, who were, before Independence, mostly traders.

Bhai Pratap, a person much-celebrated in the Sindhi letters. He prepared a plan to resettle the uprooted Sindhi in the wake of Paritition, at Gandhidham (Kachchh). On the 12th day of Mahatma Gandhi's death, i.e., on 12th February 1948, Sindhu Resettlement Corporation Ltd. was launched, with Bhai Pratap as its frist Manging Director, and a new ownship of Gandhidham was founded on the land given by Maharao of Kachchh. Presently, Gandhidham is modern city, well connected by the Indian railways, airways and sea routes.

bhajan, devotional song(s).

Bhajan Bahaar (1989), a collection of bhajans by Swami Shanti Prakash (q.v.). These bhajans of sprirituality are dedicated to the memory of Swami Teoonram, the author's guru.

BHAMBHANI, ARJUN (b. 1942), writer and stage artist. His books include *Naatak ain Adaakaare* (1982) essays, and *Sangeetaachaarya Master Chander* (1989), biography. Highly redable, the books evince the author's first-hand acquaintance with the subjects.

BHAMBHANI, LACHHMAN (b. 1937), a reputed writer of humour and satire, who has been writing under the pseudonyms of Ashant, Aamarkant, Dilbar, Dildar Jaipuri, Jaipuri Jal Phatako, etc., in the periodicals. He wrote a humorous and irreverent column "Dildaar jee Daree-a Maan", in which he exposed many fads and foibles of the day.

BHAMBHANI, NARAINDAS MEWARAM (1912-93), novelist and essayist; has published *Paapu ain Paakeezgee* (1940), *Maalhin* (q.v.) and *Vidhavaa* (q.v.), all novels, the first being an adaptation of Thomas Hardy's *Tess of the D'Urbarvilles; Adabee Ghuncho* (1945), a collection of essays written jointly by him and Ram Panjwani (q.v.); and *Shah Joon Soormyoon* (q.v.).

bhangapada-slesa vakrokti, a figure of speech based on sound, or a sabadalankara (q.v.), in which a word in whole and in parts makes an adornment.

BHARADWAJ, PRAKASH (b. 1940), a writer on the Sindhological subjects - Sindhi folk-tales, musical instruments, customs, festivals and superstitions.

Bharat (2nd century), the author of *Natya Shastra,* in whose opinion majority of words of the languages from the Himalayas to Sindh-Sauvira are accented with 'u' at their end (ukaaraant).

Bharat Chhad'e Vanjo Halchal (1992), a tr. by Laxman Komal and Hiro Thakur (qq.v.) of *Quit India Movement* published as the Golden Jubilee publication by National Book Trust, India.

'Bharati' ISHVAR (b.1942), fiction writer. Among his works are *Deevaaroon* (novel, 1974) and *Zahar* (short stories, 1978), which have won him a good recognition.

'Bharati', MEHBOOBANI GOVERDHAN (b. 1929), a poet, playwright and short story writer. His works include *Gula ain Mukhriyoon* (1956) and *Tanhaaee ain Kaudo Doonhon* (1980) both poetry; *Bigriyalu Gharu* (q.v.) and *Toofaanee Raati* (1962) both plays; and *Peelo Chandu Laal Daagh* (1966), a collection of short stories. His collection of poems *Sheeshe jaa Ghara* (q.v.) won him a Sahitya Akademi award in 1990.

'Bharati', PARYANI NARAYAN (b. 1932), a renowned writer, journalist and researcher. His works in the field of Sindhi folk literature include *Ho-Jamaalo* (1961), *Sindhi Loka Kahaaniyoon* (1961), *Sindhi Loka-Saahitya* (1972), *Hikaro Ho Saudaagar* (1972) and *Sindhi Loka Geetani mein Samaajik Pasmanzar* (q.v.) His collection of short stories *Dastaavez* (1962) won him a good critical acclaim. Besides, he published *Sarau jaa Pana* (q.v.) in 1995.

Bharat jaa Bhag'at (1981), a collection of 113 life-sketches of saints and holymen of India; by Dayal Asha (q.v.). It also contains a tr. in verse of Narad Bhakti Sutra.

Bharat jee Istree (1963), a book surveying the position of Indian woman from the Vedic times to the present ones; by Popati Hiranandani (q.v.).

Bharat jee Sabhyataa Sampradaaya ain Sant (1969), by Ramdas Lakhani, a civil engineer by profession. The book evinces the author's deep interest in the cross-currents of Indian religious life and thought.

Bharat Jeevan, a publishing house established by Jethanand Lalwani (q.v.) in 1932.

Bharat jo Dost: Lenin (1970), an eassy on Lenin, by A.J. Uttam (q.v.). It describes, curiously enough, those persons as having been influenced by Lenin, who in fact differed from him very widely. The author hardly distinguishes between J'ethmal Parsram (q.v.), a socialist of emotion, and Haidarbakhsh Jatoi, a socialist of commitment.

Bharat jo Samvidhaan (1998), a Sindhi version of the Indian Consti-tution; inaugurated by Shri A.B. Vajpayee, the Prime Minister of India, on 27th July, 1998.

Bharat mein Sindhi Saahita jo Mukhtasir Jaaizo (1980), a collection of prefaces of books, review articles, etc. by M.U. Malkani (q.v.). After his magnum opus *Sindhi Nasr jee Taareekh* (q.v.), the author returned to the writing-table with *deja vu*. The pieces from this book were not received with as much acclaim.

Bharatvarsh (1965), a cultural history of the times between Gautam Buddha and the Emperor Harsha, Written by Gangaram 'Samrat' (q.v.), it is a sequal to his earlier work *Aaryavrata*.

BHATIA, JHAMANDAS (1898-1965), a scholar, who published *Saaeen Qutb Shah* (1947), a definitive work on the life and works of Qutab Shah, a Sufi poet. After the reincarnation of *Mehraan*, the Sindhi Adabi Board, Hyderabad, Sindh Quarterly, in 1955, he regularly wrote *Adab Lateef*, pieces in poetic prose, for it.

BHATIA, MEGHRAJ T. (b. 1928), a popular short story writer. Also, he reviews books for the *Hindu* (Ajmer).

BHATIA, VISHNU (b. 1941), a controversial fiction writer, who has to his credit more than ten collections of short stories, including *Ud'aam* (q.v.); four novels, including *Smrityuni jo Subaha* (1966); and a book of essays. His short stories like "Avishwaas jo Janam" are at once explosive and Mantoesque masterpieces of unbridled obscenity. His short fiction is translated in several Indian languages. The *Koonj*'s special December 1992 issue is devoted to the critical evaluation of his work.

BHATTI, ABDURR'AUF (1682-1753), poet; composed some *mauloods* in *'arooz,* the Arabic-Persian metrics, in the honour of the Prophet Muhammad.

BHATTI, RASHID (1933-88), the author of *Aashiq Zahar Piyaak* (1968), among other works. This is a five-act play on the life of Sarmad (q.v.).

BHATT, NIRBHAIRAI (1910-86), journalist. A Gujarati by birth, he learnt Sindhi while in Sindh and worked in the editorial departments of *Qurbaanee,* Shikarpur; *Hindu Jaatee,* Hyderabad Sindh and *Hindu Samaachaar,* Karachi. After the Partition, he edited Hundraj Das's *New Sansaar Samaachaar* from Bombay.

bhava, emotion.

BHAVNANI, JHAMATMAL K. (1905-84), a remarkably learned scholar. His works include *Sindhi Sha'ir* vol. I, sub-titled as *Chhanda-Sug'andh,* 1953; vol. II sub-titled as *'Itre 'Arooz,* 1954) dealing with the Indian and Arabic-Persian metric systems used in Sindhi poetry; *Dholaa Maaroo* (1956) dilating on the Dhola Maru dohas in Sindhi and Hindi poetry : *Swami Dadu Dayal* (1980) describing the Sindhi verses of the Hindi saint-poet Dadu Dayal and *Panja Ganja* (1981) discussing the Indian literary principles.

BHAVNANI, MURLI D. (b. 1929), a researcher, who worked on the descriptive analysis of Thari, a dialect of Sindhi, for his doctoral study. Also, he reviewed books in Sindhi for *Raaabel* (q.v.).

Bherumal Meharchand (1990), a good-but-could-be-better study of Bherumal Mecharchand Advani; by Hiro Thakur (qq.v.). It abounds in extracts from the works by Bherumal and lacks analyses of those works. In it, Bherumal is described to be "having a fairly" good control in the field of poetry" (p.65), which belittles him as the poet, who wrote poems for children--poems, which have been part of the Sindhi folklore today.

Bhit, the mound, where Shah Abdul Latif (q.v.) lived with his disciples during the last ten years of his life. It is about four miles from Kotri in the present-day Hyderabad Sindh. On 14th Safar every year, a fair in the sacred memory of the Sindhi poet is held around his mausoleum at Bhit.

Bhog'u keena Jog'u ain Tandurstee-a jo Rahbaru (1941),, a tr. of Mahatma Gandhi's two books on health; by N.R. Malkani (q.v.).

BHOJWANI, INDUR. See **'Indur', BHOJWANI INDRADEV.**

Bhooree (1979), a collection of short stories by Sundari Uttamchandani (q.v.). It sensitively deals with the day-to-day problems of life. The title story of the collection, "Bhooree", delineates two women belonging to two different classes of the society : one, who leads a confortable life and yet complains about it, and the other, who ekes out her livelihood by working hard in life, selling *papads* from door to door. Also, the story illustrates by way of Bhooree's character how the hard-working Sindhi people rehabilitated themselves after the Partition.

Bigriyalu Gharu (1960), a play by Goverdhan 'Bharati' (q.v.); portrays one Sheela, who represents the new, enlightened Indian woman.

Bijilyoon Thyoon Barsani (1970), a collection of poems by Indradev Bhojwani 'Indur' (q.v.). In it, the poet laments the loss of human sympathy and compassion and shrieks, as the insane King Lear did centuries ago, 'Is not the man more than this ?'

Bilawal, or Makhdoom Bilawal (16th century). He belonged to a Sindhi princely family and opposed the Maulvis of the day for they in league with the Muslim rulers maltreated the Hindus. A Sufi/saint by nature, he earned the ire of both the elitist classes of priests and rulers and was done to death, a great martyr;s death.

B'ipaharee (1990), a collection of short stories by Krishin Khatwani (q.v.). The title sotry "B'i-paharee" tells about an old man, about 60, who lives an uneventul, lonely life--his wife dead and his children leading separate lives with their families. A 70-year old woman-servant manages his household: she comes every morning and evening and cooks food for him. The man wonders how she makes friendship with the neighbourhood ladies, half her age, despite her poverty and family sorrows.

B'i-paharee-a jaa B'a Pala (1994), twenty stirring autobiographical essays, by Rita Shahani (q.v.), who werstles with the social definitions foisted on her as a woman writer and situates herself within her personal experiences and collective story of her kin.

brahma-vihara, an ideal way of living with four sublime states: friendliness, compassion, joy and indifference.

Brahmo Samaj. It was established in Sindh by Sadhu Navalrai Advani (q.v.) in 1875.

Brahuis, a tribe of nomads living for a major part of the year in Baluchistan.

Buddha-Darshan, an introductory book on the life and teaching of the Buddha, published in 1956, by Narain H. Samtani (q.v.).

B'udhal jo Risaalo (1941), a compendium of B'udhal faqir's (1865-1939) Sufi poetry; complied by Anandram T. Rajani.

Bukha 'Ishq Adab (1984), autobiography by Mohan 'Kalpana' (q.v.). Going through it, one may observe that Kalpana has been writing and re-writing himself in all his works. Not an unusual thing with major writers, it is with him, too : all his works, though published under different titles and separate covers, form parts of one single whole and become one single work. Thus, his autobiography is a footnote to what he has written in his short stores and novels. In it, he has related incidents in his personal life to those in his fictional works and *vice versa.* In a perceptive review of his autobiography Lal 'Pushp' (q.v.) righly brought out the autobiographical aspects of his fiction and fictional facets of his autobiography.

'Bulbul', SHAMSUDDIN (1857-1919), a colourful Zamindar-poet who also did some journalistic writings in which he exhorted Muslims of Sindh for their political rights. His *Deewaan* (1891) includes mukhammuses, or poems having stanzas of five hemistiches each, besides the ones full of humour and satire. See **Kareemaa Natural.**

Buniyaadee-Sindhi-Angrezi-Hindi Dictionary (1996), or Basic Sindhi-English-Hindi Dictionary by Kanhaiyalal Lekhwani (q.v.). A trilingual dictionary which is useful for the Sindhi learners, teachers, translators and authors, as a reference work, for the standard spellings and basic meanings of Sindhi words.

Burton, Richard F. (1821-90), a distinguished scholar and explorer, produced more than fifty works, mostly travelogues, including *Sind and the Races that Inhabit the Valley of the Indus* (1851) and *Sindh Revisited* (1877).

BUTANI, DAYO H. (1913-89), an

accomplished author. A great lover of Shah Abdul Latif's poetry, which he considered to be 'non pareil', he wrote briefly, but perceptively, on it. His book on the melody and philosophy of Shah Abdul Latif's poetry, *Shah jo Methaaj ain Gaharaaee was* posthumously published in 1990.

BUTANI, MOTIAL (1915-2000), writer, who has published *Sant Saahitya ain Itihaas, Court joon Kahaaniyoon* and *Hindustaan jo Itihaas.* A writer of the staunch Hindu - nay, Hinduist - hue, as reflected in his responses to the Sindhi poetry.

Chaaleeh-Assee (1980), a collection of the New Wave short stories by Harish Vaswani (q.v.). In the title of the book, the first figure, 'chaaleeh' (40) denotes the year of the author's birth and the second figure 'assee' (80) that of publication.

Chaaleeh-Chauraasee (1984), a Sahitya Akademi award-winning book in 1987. Authored by Harish Vaswani (q.v.), it is a collection of 10 critical essays about the growth of Sindhi short stories, novels, dramas and poetry.

Chaaleeh-Chhaahattar (1976), a collection of poems by Harish Vaswani (q.v.).; lays bare the present-day inhuman situations in human society.

Chaanee (1994), an able tr. of C.T. Khanolkar's Marathi novel of the same title, by Shaym Jaisinghani (q.v.). It won the translator a Sahitya Akademi Translation Award in 1995.

Chach-Naamah (13th century), a general history of Sindh from the times of Rai Chach to the Arab conquest under Muhammad Ibn al-Qasim. Originally a work in Arabic by an unknown author, it was made available in Persian by Muhammad Ali al-Kufi (13th century). These days we have translations of this Persian work in many world languages, including English and Sindhi. Dayaram Gidumal (q.v.) says in his introduction to its English translation that it contains "flotsam and jetsam of hearsay". Also, see ***Naon Chach Naamo.***

CHAINANI, RUKMANI SUNDER (b.1930), short story writer, poet and researcher. Her books *Moonkhe Chandu Khape* (1993) and *Sindhi Novel mein Istree* (1990) are quite well-known. The former describes incidents and characters in the daily life and the latter is a good study of woman in the Sindhi novel.

CHANDIRAMANI, SURATSING HIMMATSING (1832-77), a polyglot and the author of *Deewaan Soorat Bahaar* (q.v.)

Chandra Dohaavalee (1995), a book of 471 dohas (q.v.) on moral, religious and spiritual subjects by Deepchandra B'elani (q.v.).

chang, a three-metalstrip mouth-organ, which is accompained with the singing of folk poetry.

Chanhu Daro, or Chanhu Mound in the Indus Valley. The excavations of this mound were carried out in the year 1935-36.

Charitra Kosh (1990), by Baldev Gajra (q.v.). Supposed to be a Who's Who of the people who actively participated in the struggle for freedom, it valuably justifies its title in its third part in which biographies of six martyrs- Harchandrai Vishindas, Dattatreya, Menghraj Lulla, Hasaram Pamnai, Hemu Kalani and Allahbakhsh (qq.v.) are given. The first two parts give historically useful lists of freedom fighters.

charvaka, or Indian hedonists, who believed in 'here and now'; believed what is arrived at by direct perception is truth. What is not perceivable is non-existent, for the simple reason that it is not perceived.

chaud'isee, sonnet, a poetic form, which for instance is used in *Roop Maayaa* by Narayan Shyam (qq.v.).

chaupaaee, an Indian metre employed in the Sindhi poetical works. It consists of four lines of verse, each line with 16 matras (q.v.) and without jagana or tagana, that means no laghu at the end of every line. The yati, or the harmonical pause, comes after eight matras. Cp. chaupaee.

chaupaee, an Indian metre, which consists of four lines of verse, each line with 15 matras (q.v.) ending in laghu. The yati, or the hormonical pause, in each line comes after eight matras.

"Chauraahe te", a well-known short story by K.S. Balani (q.v.), published in the annual *Sookhree* (1965). In it, both Rajesh and Vijay love Lata with almost equal passion. But it is Rajesh to whom Lata reciprocates her feeling. Curiously, when Rajesh and Lata decide to marry, another girl Bretha raises a srorm over the former's life and he loses his way. Lata looks at Rajesh's folly from a human angle and is prepared to see him come back to her.

Chauwaate te (1991), a collection of poems by Nand Zaveri. Most of the poems in it are concerned with the problem of self-identity--the problem, which is both physical and metaphysical in nature. The poet feels that he is in exile, physically (for he migrated from Sindh in the wake of Partition) and also spiritually (for he belongs to the Other World).

chavani, a saying, or a maxim.

Chavemi Tho ta-Heean Chau (1988), a collection of Sufi poetry and prose, by Hazrat Saeen Raz (B.K. Ajwani) (q.v.). A kindled soul, the poet dwells on the metaphysical doctrines of wahdah al-shuhud and wahdah al-wujud (qq.v.) and evinces his own association with the latter.

CHAWLA JEEVAT (1932-95), short story writer and translater. See *Duniyaa jo Behtareen Adab*.

CHAWLA, PAROO (b.1932), the author *of Aaun Akelee* (q.v.), a book of poems. She has also compiled *Rakhu Jhoolan te* (1988) and *Choonda Sindhi Kalaam* (q.v.), collections of Sindhi poetry, very often sung in concerts.

CHAWLA, THAKUR (b. 1931), the author of *Shaadee-a jee Pahireen Raati* (q.v.), *Aj'u joon Kahaaniyoon*- collections of short short stories, having some bold autobiographical content. Also, see ***Sipoon***.

Cheekhaa (1977), a collection of poems by Harumal Isardas Sadarangani 'Khadim' (q.v.), known for his technical virtuosity in employing the Persian metrics. The poet presents in it his day-to-day experiences, including the one with the self-seeking politicians of the day. The book fetched him a Sahitya Akademi award in 1978.

Cheekee Mittee-a Ghariyalu, an autobiography (1997), by Narayan Bharati (q.v.). It is based on select memoirs, which are highly readable.

Cheti Chand, the first day of the month of Chet or Chaitra, according to the Hindu calendar. The Sindhi New Year Day. Also, see **Ud'erolal**.

Chhaajo Des, Chhaajo Vides (1982), one of many travelogues written by Altaf Sheikh. The author has greatly distinguished himself in the *genre*. A marine engineer by profession, he works with a shipping company and visits many an international port city, of which he has given vivid accounts. His travelogues like the present one exude smells and sounds of the palces he writes about.

Chhaayaa Maayaa (1968), a collection of five short stories by Kirat Meharchandani (q.v.). It is marked by the writer's intimate, personalised details of life and free, unconcealed art.

CHHAB'RIA, BIHARILAL (b.1923), a distinguished translator. Also he wrote essays, including the much-anthologised one on Munshi Premchand, published, for instance, in *Sindhi-Class X* (q.v).

CHHAB'RIA, MOHAN (1929-87), poet and journalist. In 1960 he established *Lok Sur,* an organisation devoted to the Sindhi vocal culture. It has been presenting many a programme of Sindhi cultural interest, *viz.*, the *bhag'ati,* the ballet and the folk songs.

Chham Chham Aaee Bahaar (1979), a collection of poems by Vaidya Goverdhan Nathani. Some of the poems in it are written in a satirical vein on the present-day ministers, teachers, doctors, engineers and lawyers.

Chhanda Shastra, prosody (Sindhi). Though by 786 A.D. the 'aruz, the science of Islamic prosody was condified by the Arabic philologist Khalil bin Ahmed, it was only during the eighteenth century that the first impact of the Islamic metres and forms of poetry was registered in the Sindhi works of Makhdoom Abdur Rauf Bhatti (q.v.), a contemporary of Shah Abdul Latif (q.v.). The latter, like his predecessors, used the Hindi doha and its cognate forms only. Sachal Sarmast, Bedil and Bekas (qq.v.) inherited both the systems of prosody from Shah Abdul Latif and Makhdoom Bhatti. Following Bhatti close on the 'aruz footsteps were Sabit Ali Shah (1740-1810), Mian Muhammad Sarfaraz Kalhoro (who ascended the Kalhoro throne in 1772) and the host of Sindhi poets. The first published book based on the 'ilm-e-'aruz was *Deewaan-e-Gul*, a collection of ghazals by Akhund Gul Muhammad Gul (q.v.). Thus we see, the nature of Sindhi language and poetry expressed itself best in the Pingal Muni's Chhanda Shastra for centuries together and it was about two and a half centuries ago that the Sindhi poet took to the 'ilm-e-'aruz also.

The first descriptive Sindhi book on the rules of Islamic metres, the Ilm-e-Aruz, however, was published in (as late as) 1920 by Mirza Qalich Beg (q.v.). This book, vol. IV of the *Sindhi Vyaakaran* by the Mirza, deals with the Islamic rhetorics and prosody and the section therein on the prosody (pp 50-94) discusses (i) the art of writing poetry as distinct from that of writing prose, (ii) the three principles of sabab, vatad and fasila; the eight pillars (arkan) on which rest the metres; scansion of metres, (iii) kafiya and radif, or rhyme and word or a group of words succeeding the rhyme, and (iv) some common defects noticed in the practicing of this art. The book is marked by its failure to properly appreciate and scan the chhandas employed by the early Sindhi poets like Qazi Qadan, Shah Abdul Karim, Shah Abdul Latif and Shah Inat (qq.v.) (pp 52-54).

The year 1935 saw the publication under the auspices of Sindh Muslim Adabi Society, Hyderabad, of Dr. (a medico) Sheikh Muhammad Ibrahim Khalil's *Rahnumaa-e-Shaa'iree,* vol. I. In order to meet the needs of college students taking up Sindhi, introduced as one of the subjects of study in that year, Khalil undertook to write for the said Society a series of four books designed in such a way as to elaborate the four chapters in the 'ilm-e-'aruz section of the vol. IV of the *Sindhi Vyaakaran* by Mirza Qalich Beg. Curiously enough, neither the author, Khalil, and nor the Honorary Secretary of the Society, Muhammad Siddiq Memon, who was also distinguished Sindhi scholar of the day, made a reference to Mirza Qalich Beg's pioneer work in the field. The first, second and third volumes in the series by Khalil apperead in 1935, 1936 and 1948 respectively. The third book toes the line of Mirza Qalich Beg in regard to the metrical estimate of the medieval Sindhi poetry. Khalil, too, like the Mirza, calls the poetry based on the Chhanda Shastra as the crude, unmetrical one (p. 138).

During the intervening period between the publication of vol. II and vol. III by Khalil, there appeared in 1937 two books by Asanand Chhataram, viz, *'ilm-e-'aruz* and *Hindi Pingala.* As the very titles of the books suggest, they deal with both the systems of prosody current in Sindhi and are immensely useful for the college students.

Lekhraj Aziz'z book *Gul wa Khaar* (q.v.) appeared soon after the Partition. It deals with the rules of Islamic metres and their application as manifest in the defects in the actual practicing of the rules. J.K. Bhavnani (q.v.), in the years 1953 and 1954, published two books, viz, *Chhanda Sug'andha* and *Itre Aruz* under the one common title of *Sindhi Sh'ir.* While the *'Itre 'Aruz* is largely a rehash of the earlier works on the subject in Sindhi and Urdu, the *Chhanda Sug'andha* evinces a greater understanding of the medieval Sindhi poetic forms like doha, soratha and chaupai. Since the earlier scholars like Mirza Qalich Beg, Muhammad Siddiq Memon and Sheikh Muhammad Ibrahim Khalil were conversant with the 'ilm 'aruz only, they saw these forms based on the laws of jungle and not on those of prosody and called them as "Jhangali Sh'ir" or shaggy, non-metrical poetry. J.K. Bhavnani, through this book and a learned paper in *Mehraan* (No. 1, 1955), acquited the medieval Sindhi poets of this unfare change. But he, too, did not identify properly the Sindhi baits composed on the models of tunveri duho and baro duho of Dingal and Gujarati, arbitrarily named tham as "ardha doha, ardha soratha" and "ardha soratha, ardha doha" respectively and wrongly considered these too varieties of doha as "a special Sindhi ability".

Along with the preface, the second part of Motilal Jotwani's small book *Alankaara ain Chhanda* (q.v.) deals with the Chhanda Vidya and examines the value and importance of the earlier work *Chhanda Sug'andha* by Bhavnani. It very aptly appreciates its services to the Sindhi literature and points out in passing the defects and mistakes in it. The second part of the *Alankaara ain Chhanda* takes notice among other things of the azad nazm which, unlike svachchhanda kavita of Hindi, is metrical in Sindhi, though without any rhyming scheme.

The fifth *Ganj* of the *Panja Ganja* (1973) by J.K. Bhavnani is the latest work in the field. It is a laudable attempt at exploring the possibilities of comparing some bahars, or Islamic metres, with the other varnik chhandas (pp. 150-51), e.g.

	Classical Islamic metre		
yagana	(ISS)	faoolun	mutaqarib
ragana	(SIS)	faailun	mutadarik
yagana guru	(ISSS)	mufaaeelun	hazaj
ragana guru	(SISS)	faailaatun	ramal
tagana guru	(SSIS)	mufafailun	rajaz
sagana laghu guru	(IISIS)	mutafaailun	kamil
jagana laghu guru	(ISIIS)	mufaailatun	wafir

Students of comparative literature will observe with interest and profit in the following example (and such examples are many) that the dikpal chhanda is compared and scanned side by side with bahar mudar'i muthamman:

mafaool faailaatun mafaool faailaatun

saathee na haani eendaa shaayad uhe zamaanaa

rahijee vyaa adhooraa ulfata sandaa fasaanaa.

The poetical works of Ayaz, Dilgir,, Bharati and Piya abound in such examples as could be scanned, in parallel, in both the systems of prosody.

Chhatrapati Shivaajee (1996), retells the life story of a great Maratha warrior; by Ishwari Jotwani (q.v.).

chhek-anuprasa, single alliteration.

A fugure of speech based on sound, or a sabdalankara (q.v.).

Chhokiro Chhokiree (1983), a collection of short stories depicting social evils and individual infirmities, by Ishwar Chander (q.v.).

Chholiyoon (1990), a collection of dactic essays, by Deepchandra B'elani (q.v.). The work has the manner of an authoritarian teacher.

CHHUG'ANI, JHAMU (b. 1940), a researcher, book-reviewer and translator. His book *Mahamati Pran Nath jee Sindhi Vaanee* (q.v.) is a definitive edition of Mahamati Pran Nath's poetry in Sindhi.

CHHUG'ANI, NAND (b.1945), a perceptive critic, edits *Sindhu* and *Poonjee* (qq.v.)

'Chingini', HAJI KHAN (1840-1915), a folk poet.

Chiniga vichi Chole (1983), a collection of poems in various forms of wai, ghazal, nazm and geet; by Moti Prakash (q.v.). Its being melodious is its hallmark.

Chinigoon (1979), a collection of prose poem on varied subjects, including Ud'erolal (q.v.); by Mayaram Kukreja 'Dard'.

Chod'ahan D'eenhan (1972), a smart publication which came close on the heels of the 14-day Indo-Pak war which liberated Bangla Desh in December 1971; by Chandulal Jaisinghani (q.v.).

Cholo Munhinjo Chika mein (1987), autobiography by Hari 'Dilgir' (q.v.), in which he says that there are four Haris in one Hari, or four persons abiding in one person called Hari Dilgir. According to the author, the first Hari is one who is having particulars as on his Service Book-Hari Dilgir, b.15.6.1916, Larkana Sindh; B.Sc., B.E. (Civil); heading a family of five persons (wife, two sons and two daughters), or as in the Who's Who of Indian Writers-- Daryani Hari G.'Dilgair', received Sindhi Adabi Board Prize in 1941 and Sahitya Akademi Award in 1979, associated with Sahitya Akademis at the Central and State levels, etc., etc. He is an ordinary person, prossessing both good and bad ideas. The second Hari is clever, conspiring and intriguing. He would see to it that he gets from the society more than what he deserves. His moral stature is less than that of the first Hari. Since he wants to be unduly praised for whatever he does, he won't disclose his shortcomings. The third Hari is Hari within Hari, and knows that he is actually nobody. He consels the second Hari to follow the righteous path, but to no effect on him. He repeatedly makes a plea of good conduct to the second Hari, but fails, Ultimately tired of all this, he falls asleep. The fourth Hari is the real Hari, beyond a name and a form, an Upanishadic self, in Aubrey Menen's words "the space within the heart". Hari Dilgir's *Cholo Munhinjo Chika mein* is an interplay of these four Haris, therein the second Hari having his way, too.

Choonda Marathi Kahaaniyoon (Part I, 1983; Patr II, 1984), an able translation of *Marathi Laghu-Kathaa Sangraha* (1963), edited by A.K. Bhagawat; by Vasdev Nirmal (q.v.).

Choonda Mazamoon (1968), an anthology of select essays, in Devanagari, complied by S.M. Jhangaiani and Motilal Jotwani (qq.v.) and published by Sindhu Samaj, Delhi, to meet the educational needs of the college students, offering Sindhi as a subject of study.

Choonda Sindhi Chavaniyoon (1981), a collection of 144 Sindhi sayings, explained in detail, by Kirat Meharchandani (q.v.).

Choonda Sindhi Kahaaniyoon (three volumes - vol. I, 1963; vol. II, 1980; vol. III, 1992), collections of select short stories brought out by Sahitya Akademi, New Delhi. The respective volumes are edited by Gobind Malhi and Kala Reejhsinghani; Krishin Khatwani, Guno Samtaney and Harish Vaswani; and Prem Prakash.

Choonda Sindhi Kalaam ain D'oheeraa (1992), popular poems and songs presented in the Sindhi concerts; alphabetically compiled by Paroo Chawla (q.v.), herself a singer.

Choonda Sindhi Mazmoon (1981), an anthology of essays; compiled by Kirat B'ab'ani; published by Sahitya Akademi, New Delhi. Its scholarly introduction to the book deals with the development of essay-writing in Sindhi.

Choonda Sindhi Mazmoon ain Maqaalaa (1980), an anthology of essays by different authors, complied by the Members of Board of Studies in Sindhi, Sindh University, Jamshoro, Sindh. The introduction by Abdul Jabbar Junejo (q.v.) and the essay "Sindh jaa Soorhya" (heroes of Sindh) by N.A. Baloch in it deserve a special mention.

Choraayal Khushee-a jo Sukh (1979), a collection of seven short stories by Gope Kamal. One of the short stories, "Chaab'ee-a Bharyal Raandeekaa", delineates the emotions of a woman who receives everything excepting love from her husband. It abounds in English words in the Sindhi text.

Choth jo Chandu (1909), a novel by Lalchand Amard'inomal Jag'atiani (q.v.). Serialised in the *Saraswati* in 1905-6 and brought out in book form in 1909, it portrays two young friends Moti and Hiro and exposes many a superstition of the day, including the one indicated in the title of the novel that it is an ill omen to view the moon on the *Chaturthi*, or the fourth day, of the Bhadra month. It is marked by an ornate and florid style, characteristic of the author.

Chothon Baandar (1983), a children's delightful book of seven stories; by Hundraj Balwani (q.v.).

Chothon Kitaab (1853), a textbook for the class IV students of primary schools; prepared by various authors. For instance, *Pahiryon Kitaab* and *B'iyon Kitaan* were prepared by Udharam Thanvardas Mirchandani (q.v.), also in 1853. *Tiyon Kitaan* was also done by the author of *Chothon Kitaab*.. Historically, these are significant works.

Chounkee-a jaa Geet (1965), a compilation of devotional songs by the Sindhi saint and Sufi poets; by Ram Panjawani (q.v.).

"Chunnoo Munnee", a well-known short story by Kirat B'ab'ani (q.v.), published in the monthly magazine *Naeen Duniyaa* in 1956. It tells how a young man, Gyan by name, pines for marriage to end his loneliness, only if he could procure a few thousand rupees to ask for a poor man's daughter. Presently, he is invited at a wedding reception at his employer's place. Chunnu and Munni, the bridegroom and the bride, turn out to be two dolls - he-doll and she-doll, with which the rich businessmen's little child plays at home.

Court joon Kahaaniyoon (1978), by Motilal Butani (q.v.), a retired Session Judge. It describes court cases revealing human follies and foibles, in fictional form.

Daadaa Shyaam (1934), a novel by Shevak Bhojraj (q.v.); portrays morally corrupt school-teacher and deals with child psychology and educational matters.

D'aahiyoon D'ukha D'isani (1960), a poetical play based on the folk story Leela Chanesar (q.v.); by Arjun Mirchandani 'Shad' (q.v.)

Daairo (1964), a collection of short stories by Lal Pushp (q.v.). It presents characters in their psychological contours, bringing out their inner conflicts.

Daane Daane te Muhar (1983), a collection of short stories, sketches and reminiscences by Lalchand Jag'atiani (q.v.); compiled by Nand Chhug'ani (q.v.). Written in the author's characterstic style and diction, these literary pieces are based on actual happenings in his life. It includes his well-known short story "Hura Makhee-a jaa" (q.v.).

D'aati ain Hayaati (vol. I, 1988 and vol. II, 1998). The vol I is a collection of 315 ghazals written by Narayan Shyam (q.v.) during the period between 1940 and 1987. Myriad moods surface in the poetic form of ghazal, which is his main forte. The vol. II of the work comprises 252 haikus, 357 dohas, sorathas and baits, 25 tanhas, 278 qitas, 220 ruba'is, etc. What the poet says in them reminds the reader of emotions he/she has experienced at one time or the other. The poet simply lived and experienced the world around him, and repaid it through his poetical works.

D'aati joon D'iyaatiyoon (1987), lyrics, full of sweetness and light; by Dholan Rahi (q.v.) These are the evocative poems which elicit response from the common reader.

DADU DAYAL. See Swami **DADU DAYAL**

D'ahani D'eenhani andar Sindhi Sikho (1977), a manual for learning Sindhi within ten days, through English and Hindi; by Popati Hiranandani (q.v.).

D'ahar Sen, a Hindu ruler of Sindh, who was cunningly defeated by the Arab invader/ Muhammad bin Qasim/ in 712. Today, not only the Sindhi Hindus, but also the Sindhi Muslims consider Raja D'ahar Sen as a great hero who sacrificed his life in defending his motherland. After his fall, his daughters were imprisoned and presented by the Arabs to the royal court in their native country. Sheikh Ayaz (q.v.) remembers them, thus (as quoted in Fahmida Riaz's book *Pakistan Literature and Society*, 1986) "Raja D'ahar, Your daughters-/So beautiful, so well-accomplished,/Who has dragged them out thus ?/ With a rope round their waist,/Their hair dishevelled/Dresses torn/ Still, they stand erect/With heads held high/Fiercely looking at the tyrant/With sheer hatred and contempt/How beautiful, they look, how glorious/As if they are my poems."

d'aheen aprel, 10th April 1967, the day the Sindhi language was recognised by the Indian Constitution. The day is celebrated in Indian Sindhi circles with gaiety and gusto.

D'ahen jo Note (1968), a collection of seven one-act plays for children; by Hundraj Balwani (q.v.). It reveals the author's excellence at depicting for children the situations as they existed.

Dahshat (1986), an anthology of short stories; edited by Kirat Meharchandani (q.v.). The title story "Dahshat" depicts the times when terrorism was let loose in Punjab and the situation brought about by it left the Hindus gripped with a sense of insecurity there. It portrays two friends, a Hindu and a Sikh, residing in the neighbouring state of Delhi. The latter, stricken as he is by a paranoia, feels threatened and fails to live his normal life in a non-Sikh-majority state because of the political atmosphere in Punjab. The former puts things in perspective for him that terrorism resorted to by some misguided people there is temporary phase and soon the situation will return to normalcy.

Daloorai, a semi-historical personage of the Sindhi life and letters. He was Raja of Brahmanabad, a part of Sindh. The edicts in his kingdom proclaimed that every girl must receive touch of his lustful infamy on the first night of her marriage before she joined her husband. However, a bride caught in such a quandary prayed to God, who destroyed Daloorai and his kingdom, before the could do any mischief to her.

Daloorai jee Nagaree (1944), a short novel by Nirmaldas Fatechand Sujansinghani (q.v.). Posthumously published, it concerns itself with the times in Sindh in *c.* 10th century when Daloorai, notorious for his insatiable lust, ruled over Brahmanabad, a part of Sindh. A semi-historical novel, it is marked by an archaic diction and florid style.

DALPAT (1769-1849), a prominent poet. Both a Sufi and Vedantist, he very often echoed what his senior contemporary Chainrai Bachomal 'Semi' (q.v.) said in his poetry. Deeply influenced by the Nirguna Bhakti tradition, he was a great integrator. He preached communal harmony. In one of his poems, he says: *From where has this discord developed in the people?/ if God is in the* peepal *tree, who is there in the* babool *?*

Dandi March Shatak (1968), a long poem of one hundred slokas dealing with Mahatma Gandhi's Salt Satyagraha; by Devdutt Kundaram Sharma (q.v.).

Dardee Geet (1983), a collection of lyrics; by Baldev Gajra. Lyrics of pathos, these are written by the poet whenever he ecountered difficult times, that bring catharsis.

***'Dard',* KUKREJA MAYARAM** (b.1943), a poet, who published *Jhoole Laal Geet Maalaa* in 1979 and *Chinigoon* (q.v.), two engrossing collections of poems.

dargah, a tomb of a muslim dervish, a place of prayers.

"Dariyaa Shah", a poem by Haiderbakhsh Jatoi (q.v.), from *Sindhi Sh'ir jo Intikhaab,* edited by Ram Panjwani (q.v.) in 1976. Originally from the *Tuhfa-e-Sindh*, a hymn to the Sindhu river, on the banks of which one of the oldrest civilisations of the Moen-jo-Daro (q.v.) fame developed. It describeds its source in the Manasarovar lake to its merger into the Arabian sea.

DARIYA KHAN (1775-1850), a Sindhi Vedantist poet, writing in Hindi.

Dariya Khan, or Doolah Dariya Khan (16th century), Jam Nando's Army Chief, who repulsed the Arghuns' attack on Sindh. A great patriot, he was killed in the subsequent invasion of Shah Beg Arghun - the invasion, which was brought about by a conspiracy in the palace itself.

DARIYANI, KHANCHAND (1898-1965), a popular playwright, whose "Bukha jo Shikaaru" (1932) is the best-known among his plays. Based on the theme of hunger and unemployment, it is replete with poignancy and pathos.

dariyapanthis, the worshippers of the river Sindhu, or through it of Varuna, the god of water, among the Sindhi Hindus. They adore the Sindhi incarnation of the god of water, Ud'erolal (q.v.), who appeared from the river Sindhu at Nasarpur.

"Dastaavez", a well-known short story, published in 1952, by Narayan Bharati. Based on the Partition theme, it describes one Seth Manghanmal, who is caught in a conflict of whether or not to file the claim of compensation for the house he left in Sindh and in which Rasul Bux, his former farmemployee, dwells. He decides against the filing of the claim for if he did so, it would render the poor Rasul Bux's family homeless.

DASWANI, CHANDER J.

(b.1936), a distinguished linguist, who has in the field of socio-linguistics studied the problem of acculturation in the Indian Sindhis.

D'ASWANI, SOBHRAJ HASARAM (1857-1920), a translator of works. See ***Sabhaa jo Seengaar.***

Dattatreya (1911-30), a young patriot, originally from Konkan; manager of Sheela Jaswantrai Vyayamshala in Karachi; sacrificed his life as a volunteer during the salt satyagraha movement in Karachi, in 1930.

DAUDPOTO, U.M. (1896-1956) a scholar of great renown, who edited *Shah Karim Bulree-a Waare jo Kalaam* and *Abyaat-e-Sindhi* (qq.v.)

D'AYARAM GIDUMAL (1857-1927), author. He distinguished himself for his elegant, eloquent prose in his commentaries on *Japjee Saaheb* (1891), *Bhagavad Geeta* (1893) and *Yoga Darshan* (1903). His *Mana jaa Chehbooka* (1926) is a collection of prose-poems on philosophical themes. The foremost among the men of renaissance in the Sindhi literature.

D'AYARAM J'ETHMAL (d.1887), a patron of literature and education. Sindh Arts College, est. in Karachi in 1887, was renamed after D'ayaram J'ethmal, i.e. it became D'ayaram J'ethmal, Sindh College, in 1891.

"Death Certificate", a poem by Em. Kamal (q.v.), from *Virhaange khaanpoi je Sindhi Sh'ir jee Choonda,* an anthology of Sindhi poetry after the Partition, compiled and edited by H.I. Sadarangani Khadim (q.v.) in 1987. The poet wonders whether he is no more alive consequent on his losing identity day by day. But he worries about the issue of death certificate, without which members of his family would be put to hardship.

Debal, a port city in Sindh, through which Muhammad bin Qasim entered India and defeated D'ahar Sen (q.v.). The Indo-Pakistan sub-continent's earliest mosque lies there in its archaeological ruins.

Deewaan Dalpat (1956), a poetical compendium of the *Sant*-Sufi poet Dalpat (q.v.); by Gidumal Khatanmal Harjani.

Deewaan Soorat Bahaar, a collection of poems of the Prema Bhakti school in Hindi, Urdu and Persian, scribed in Gurumukhi, published in 1886, by Suratsingh Himmatsingh Chandiramani (q.v.). Its Perso-Arabic script version alongwith a Sindhi translation of a Mathnawi, collected as one of the poems in it, was published in 1935.

D'ehee Pard'ehee Thiyaa (1961), a novel by Gobind Malhi (q.v.); written in the form of letters between Kishin on the one side and Halima and Sakina on the other. It advises the Indian Sindhis not to forget Sindh in their enthusiasm to adjust in the new environs in the Free India.

Dhamma, the Buddha's path of righteousness; teachings of the Buddha; holy life according to the Buddha; a raft of taking the beings from sorrow to happiness.

Dhammapada, an anthology of the Buddha's teachings in verses in Pali (q.v.); deals in 26 chapters with moral principles, Law of Kamma (q.v.) and freedom from repeated existence.

Dhanu Dheearuni jo (1983), a collection of one-act plays on social evils like false show and dowry; by G.L..D'od'eja (q.v.). These plays are written in a dialect, the elderly people from Shikarpur Sindh speak.

Dharam: Jeevan Jeeana jee Kalaa (1992), a tr. of *Jeevan Jeene ki Kala* (Hindi, 1976), by Kalyan Mitra Satya Narayan Goenka. Based on the Vipassana meditation method, it concerns itself with health, education, management and social development. It is tr. by Krishnlal Bajaj (q.v.) and Rochaldas Nagwani.

Dharam Parwaanaa, Desh Deewaanaa (1979), a collection of essays on the lives and missions of some of the Indian patriots and warriors, saints and sufis, social workers and political leaders; by Kranti Kripalani (b. 1928).

dharamshala, originally a resting place for pilgrims; now for all sections of society; on a nominal fee.

Dhartee (1983), a collection of nine short stories by Hari Motwani (q.v.). Nostalgia of Sindhi and the things Sindhi shows itself in some of the short stories in it.

Dhartee Saaro Des (1994), a collection of travelogues; compiled by Nasir Mirza. It realises the common fate of the humankind.

dhikra, or **zikar**. Remembrance of God.

Dholaa Maaroo (1956), a book of literary research dealing with the Sindhi/Rajasthani folk-tale of Dhola Maroo. Authored by J.K. Bhavnani (q.v.), a great Sindhologist, it throws light on the varieties of doha in Sindhi and Rajasthani and contains the nowfamous doha, full of patriotism, "Bhala Hua Jo Mariya, Bhena Maharo Kant."

dhvani. Suggestion. In the realm of Indian poetics, the two throries of dhvani and rasa (qq.v.) are interconnected. The Western concept of symbolic imagination with analogy at the basis is not different from the concept of dhvani.

Diary-a jo Sach (1993), a collection of short stories, by Kamala Goklani (q.v.). Illustrating suffering as precondition for creation (for it is those who suffer, understand the human condition better), these short stories throb with profound humanity and humaneness.

Dilaram (1888), a qisso (q.v.) by Mirza Qalich Beg (q.v.). About the battles fought between the kings of Cairo and Baghdad, it is a didactic novel.

'Dilbar", RATAN (b. 1946), a poet of the *Sindhi Kavitaa Sangraha* (q.v.) fame. Some of his poems are collected in *Taraanaa.*

'Dilgir', DARIYANI HARI (b. 1916), a distinguished poet. His works include *Harischandra Jeevan Kathaa* (q.v.), *Kod'a* (1942), *Mauja Kaee Mehraan* (1966), *Pala Pala jo Parlaau* (q.v.) *Amar Geet* (verse translation of and commentary on the Geeta, 1981). Also, see *Cholo Munhinjo Chika mein.*

Diliyuni jo Melaaap (1971), an able tr. of Pannalal Patel's novel *Malelaa Jeeva* (1942); by Shevak Bhojraj (q.v.).

D'ithe D'eenhan Thiyaami (1986), reminiscences of the boyhood days in Sindh, before the Partition; by Moti Prakash (q.v.). The author remembers *inter alia* Bhag'at Moolo, Master Chander, Bhud'o Ad'vani, Pandit Kundan Sharma and Lekhraj Aziz.

D.J. Sindh College, an institution of higher education, est. in Karachi, in 1887. See **D'ayaram J'ethmal.**

D.J. Sindh College Amateur Dramatic Society, Karachi, est. in 1894. It staged Master Jethanand's *Nala Damyantee* (q.v.) in the first year of its establishment.

D.J. Sindh College Miscellany (1901-47), a half-yearly journal. Its first editor was T.L. Vaswani (Sadhu Vaswani of the later day, q.v.). A great medium of the Sindhi literary experience and expression, it played a major role in the development of Sindhi prose. Lalsingh H.Ajwani's (q.v.) *Vichaar* (1940), a compilation of select literary essays from the Miscellany, gives a fair idea of its importance in Sindhi literature.

Doctor Dayal jo Khoon (1967), a detective novel in Perry Mason style, by Chandulal Jaisinghani (q.v.).

Doctor Hotchand Moolchand Gurbakshani: Sandusi Jeevan-Charitru ain Rachanaaoon (1983), a collection of papers on the life and works of Dr. H.M. Gurbakshani (q.v.); edited by M.K. Jetley and Motilal Jotwani. Brought out on the ocassion of author's birth centenary, the book evaluates his conribution to Sindhi literature.

D'OD'EJA, GIRDHAR L. (1931-2000), novelist, playwright and essayist. *Gumraah* (1965), *Hundee-a jo. Hawaalo* (1966), *Khoonee Keru* (1967), *Aslee Naqlee* (1969) and *Patnee Panhinjee, Putu Paraao* (1983) are his novels, at once full of humour and pathos, a rare quality. Also, see ***Dhanu Dheearuni jo*** and ***Shahaanaa Sindhi.***

D'ODEJA, LOKRAM (1907-88), a Sanskritist and a chronicler of events in Sindh. His major works include *Munhinjo Shahar Munhinjaa Maanhoo: Shikarpur* in three volumes (1976), pages of which exude the peculiar smells and scents of the city of Shikarpur, Sindh; and *Munhinjo Watan Munhinjaa Maanhoo* (1983), a voluminous socialogical history of Sindh and its people.

Dodo Chanesar, two historical personages of Sindh. When Bhunger of the Soomra dynasty (1050-1350) died, there arose a dispute regarding the succession between two brothers Dodo and Chanesar. Elder to Dodo, Chanesar was favoured in the first instance. But because of Chanesar's indecisiveness, the nobles decided against him and installed Dodo in the kingship. Chanesar went to Delhi and sought Sultan Allauddin's help. The Sultan's General invaded Sindh in 1298, and in the battle Dodo and his allies were killed. When the victorious army entered the Rani-vasa, or the part of the palace where the queens and princesses lived, he found that they had performed the Rajput act of Johar and escaped his lustful designs. The character of Bhag'al B'ai stands out in the entire episode.

doha. As the other North Indian languages like Hindi and Rajasthani, the poetic form of doha in Sindhi also has been in consonance with the nature of the language. It is made of two stichs or verse lines having 24 matras (q.v.) each. Both the stichs of doha have two hemistichs or charanas each, with the arrangement that the first and third hemistichs have

13 matras each and the second and fourth hemistichs 11 matras each. The second and fourth hemistichs rhyme with laghus (1-matra syllables) at their end. That these hemistichs necessarily close in laghus is not delt with by J.K. Bhavnani (q.v.) in his *Sindhi Sh'ir* (q.v.)

DUBAY, LAKSHMAN (1942), a celebrated poet in Sindhi and Hindi. In Sindhi, he has produced *Atha'ee Pahar Ub'aaniko* (1997), a collection of ghazals.

duee. See **dvaita.**

'Dukhayal', HUNDRAJ LILARAM (b.1910), a major poet in Sindhi and Hindi. As a poet-singer of the Gandhiji and Vinoba Bhave movements, he published a large number of poetry books in colloquial Sindhi and Hindi inspiring the people to rise to the national causes. Mainly, he is known for his collections of songs in *Sangeetaanjali* (q.v.) in Sindhi and *Dharatee ke Geeta* in Hindi (both, 1963).

"Duna hethaan Dab'lee", a much-discussed poem, published in the *Koonj*, March-April 1976; by Popati Hiranandani (q.v.). It celebrates *yoni*, the female organ, and borders on obscenity.

Dụniyaa jo Behtareen Adab (1996), a collection of short stories and mini stories by the Urdu writers like Krishan Chander, Khwaja Ahmed Abbas and S'adat Hasan Manto; Russian writers like Chekov, translated into Sindhi by Jeevat Chawla. (q.v.) It also contains leaves from Jeevat Chawla's diary and personal letters written by some eminent Pakistani Sindhi writers over the years.

Duniyaa joon B'aal Kahaaniyoon (1979), a children's book published in the International Year of the Child; by Hundraj Balwani (q.v.). The author selected and translated children's stories from world literature for this book.

DURGAPURI ASHA (Bulchand T. Narwani, b.1928) . To his credit are six collections of poetry, including the last one *Akhar-ba-Akhar* (1998).

Dushman (1982), a collection of short stories, by Ishwar 'Bharati' (q.v.). One of its short stories, "Hiku B'iyo Maanhu" portrays an NRI who on his short visit to India behave like a different man, as if he never belonged to the land.

Dussala, daughter of Gandhari and Dhritarashtra, sister of Duryodhana, wife of Sindh ruler

Jayadratha. After the death of her husband Jayadratha in the Mahabharata war, Dussala, the queen mother, made her young son Surtha occupy the throne. When Arjun on behalf of the Pandavas ran the horse in Sindh on the occasion of Ashva-Medha Yajna, she encouraged Suratha to avenge the death of his father. But Suratha was scared to death. Under the sense of guilt, Arjuna declared that the dead Suratha's baby-son--the last trace of the Kauravas--would under his queen mother's protection rule the kingdom of Sindh, even as the slain Abhimanyu's baby-son Parikshit-the last trace of the Pandavas, after their willfully renouncing the world-would be the head of the Pandava empire.

dvaita, a philosophical doctrine of dualism, two-ness.

dvapara yuga, the third of the four ages in a world cycle. Precariously balanced between perfection and imperfection, light and darkness, it was the age in which humans gave up to their material desires rather than spiritual aspirations. It was followed by kali yuga (q.v.).

Ehsaas (1994), a collection of ghazals, dealing with various emotions of love and hatred, pain and pleasure, agreed and sympathy; by Bhagwandas 'Hosh' (q.v.).

ekanki, a one-act-play; a form of literature.

ektaro, or yaktaro, a one-stringed musical instrument .

ELLIOT HENRY M. (1808-53), an orientalist, whose *History of India As Told by Its Own Historians* in eight volumes is a monumental work. Volume One pertains to the Geography and History of Sindh and comments on various histories of Sindh as *Mujmalu-i Twarikh*, *Chach Nama, Tarikhu-s Sindh* of Mir Ma'sum, *Tarkhan Nama, Tuhfatu-l Kiram,* etc. Prof. John Dowson edited the volumes from Sir H.M. Elliot's posthumous papers. These histories of Sindh even as some others in these volumes are not much dependable for these are written from the hagiological view point, the editors' objective handling of the material notwithstanding.

England jee Taareekh (1868), a history of England, menat for school students; by Prabhudas Anandram.

English-Sindhi Dictinary, first published in 1933; reprinted as *A New English-Sindhi Dictionary* in 1971 by Sahitya Akademi, New Delhi; by Parmanand

Mewaram (q.v.) A standard work of reference, it serves the needs of students, teachers, writers and others interested in the Sindhi language and literature.

Faisalo Thiyana taaeen (1986), a collection of short stories by Kamala Goklani (q.v.). Contarary to what the Sindhis say about themselves that they have earned tons of money and are very happy in the Independent India, the author is of the view that mammon has led them to vices. Her male characters are self-centred and cowardly.

'Fani', BEGWANI KHIALDAS (1914-95), a poets' poet. Besides being a great poet himself he has inspired and trained other poets including Sheikh Ayaz of Pakistan. *Saamoondee Laharoon* (1951), *Sika Sozu ain Saazu* (1983) and *Khizaan jee Khushboo : Peelaa Pana* (q.v.) are three of his collections of poetry, written in the Persian metrics. His poems "O! Munhinjaa Watan Dildaar Watan" and "Munhinje Maaruni jee O Kaangaa Lanvu Kaa Laati" have been favourite with the popular singers, including Bhagwanti Navani, who render them in their golden voice to the Sindhi audiences. He has also written about a dozen three-act plays which have been successfully staged. In the poet's world-view, it really does not matter if we see our failures and successess from a remote corner of the universe. This idea can make us tolerant of each other, rid us of our extra passions.

'Fani, SOBHRAJ (1883-1956), poet and essayist, especially known for his historical essays on about 80 towns and cities of Sindh, published in the *Daily Gazette*.

Fankaar ain Felsoof (1973), a study of Sug'an Ahuja's life and works, by Mohan Kalpana (q.v.). Written in flowing style, it presents an intimate, personalised account of the author's associations with the poet Sug'an Ahuja (q.v.), who died young.

faqir. Literally, a beggar. A holy man.

FARIDUDDIN MASAUD, popularly called Baba Farid, or Ganji-i Shakar (treasury of sugar) (1173-1266). A Siraiki Sufi poet of great repute, he composed some dohas in Sindhi also. He influenced the Sindhi poets, especially Qazi Qadan and Shah Abdul Latif (qq.v.) so deeply that some of his dohas look reflected to the last detail in their poetry. Sheikh Farid's Punjabi poetry is included in the *Aadi Granth* (q.v.).

Farishtani jee Duniyaa (1966), a collection of short stories by Mohan Kalpana (q.v.). One of his earlier works, it promises a distinguished place for the author in the field of short story writing. The title story "Farishtani jee Duniyaa" was transformed into three-act-play, the firstever one based on a short story in Sindhi, by Prem Prakash (q.v.), in 1982. It delineats gods, goddesses, even God Himself, and one Mohan of this planet. A fantasy graduates into an allegory in it.

"Farqu", a well-known short story by Prem Prakash (q.v.), from *Sangeetaa,* a Sindhi magazine published from Baroda, 1988. Based on a day-to-day life-experience, it sensitively tells how a husband and wife come to have a house of their own. They decorate it according to their taste and decide not to seek opinions of others, for they would only point out defects and mar their happiness.

fasahat, lucidity which arises from the appropriate use of words.

filmoon, films (Sindhi) such as *Insaan yaa Shaitaan* (1933), *Ektaa* (1942), *Umar Maaruee* (1956), *Abaanaa* (1958), *Raai D'iyaach* (1959), *Sasuee Punhoon* (1960), *Insaaf Kithe Aahe?* (1960), *Jhoole Laal* (1964), *Laad'lee* (1966), *Sindhu-aje Kinaare* (1966), *Ho Jamaalo* (1969), *Ratti Hikka Toofaan jee* (1969), *Shala Dheearu Na J'amani* (1970), *Anqlee Shaan* (1971), *Anjaa ta Maan Nandhiree Aahiyaan* (1973), *Halu ta Bhaj'ee Haloon* (1984), *Amee yaa Mummy* (1986), *Aukhaa Pandha Pyaar jaa* (1989), *Khatimithiro* (1991) and *Keru Kanhinjo?* (1995), most cf which are based on Sindhi works. It is noteworthy that the celebrated Sindhi poets like Parasaram Zia, Goverdhan Bharati and Sheikh Ayaz (qq.v.) contributed their lyrics to them.

Gaahaa Sattasaee (1st century), by Hal, who wrote his gahas (q.v.) which are like dohas in Maharashtri Prakrit, the twin of Paishachi Prakrit, the predecessor of the modern Indo-Aryan language Sindhi. Said to be compiled by the Andhra king Shatavahan, out of thousands of gahas available at that time in the 1st century, it contains many an erotic subject, viz., types of heroes and heroines, gestures, emotions, description of nature, natural objects, celebrations, the game of love, its rules, etc. To cite an example, it says in 2/32: *'When the image is in my eyes, the touch in my limbs, the* *speech in my ears, the heart in my heart, what is that that God has made different here?"* It is all one-ness.

'Gada', GHULAM MUHAMMAD SHAH (1837-1905), a poet of the *'Ilam 'Aruz* tradition. Authored *Sikandar Naamo* (1889), a mathnawi or an epical poem on Alexander, the Great.

gaha or **g'aha** (Skt. gatha), a poetic form in Prakrit and Apabhramsa, *Gahoon* or *g'ahoon* came to be written in the early Indo-Aryan language Sindhi, too.

GAJRA, BALDEV T. (1909-91), also well-known as **Gumnam**, his pen-name; poet, essayist and literary journalist. His works include *Gumnaam Sadaa* (1954) and *Phool ain Taraanaa* (1956) both poetry; *Zindagee-a jaa Varq* (1982), *Shaa'ir Ta Bewas,* (1983) and *Goonaagoon Mazmoon* (1984). He edited the *Bhaaratvaasee*, a Sindhi weekly, from Bombay. His magnum opus *Aazaadee-a je Yuddh mein Sindh jo Bhaag'* (q.v.) won him a great acclaim.

GAJRA, TARACHAND D'EUMAL (1885-1968), teacher, public worker and writer. His works include *Aarya Naaree* (Aryan Women, 1931) and *Guru Prasaad* (lives of the Sikh Gurus. 1932).

Gana-devataa (1994), translations of short stories by Rabindranath Thakur (Bengali), Manoj Das (Oriya), M. Mankad (Gujarati), N. Parthasarathy (Tamil), Kanhaiyalal Kapoor (Punjabi) and Vijaydan Ditha (Rajasthani). The authors know how important it is to think about fellow humans and seek out an understanding of the complex patterns they create. Translated and compiled by Phatan Purswani (q.v.).

Gandhi Granth **(1970)**, edited by Bandev Gajra (q.v.); brings out in bold relief the impact of Mahatma Gandhi and his thought on the Sindhi life and letters. Gandhiji's connections with Sindh, Sindhi people in general and Sindhi individuals like Jairamdas Doulatram, J.B. Kripalani, Choithram Gidwani, N.R. Malkani, J'ethmal Parsram (qq.v.), in particular, are highlighted. In this connection, one may go through the *Gandhiji on Sindh and the Sindhis* (1998).

"Gandhijee-a saan Sata D'eenhab", a well-known, autobiographical essay, from the *Sindhi Times*, Special Number, November 1969; by Jairamdas Doulatram (q.v.). It was Jairamdas Doulatram, the Sindhi scholar-politician, who also played a significant role in the public life of India before and after Independence and made Gandhiji write his world famous autobiography in Yervada Jail, Pune. When this essay on the seven days he had spent with Gandhiji in Yervda Jail, Pune, appeared in the *Sindhi Times,* he was asked why he himself had not written a full-fledged autobiography. He said, his essay regarding the seven days with Gandhiji had described the Mahatma, the great soul, and he had only been a *nimitta, a sakshi.* A great autobiographical writing, this essay was translated into Hindi and included in *Bhaarateeya Nibandha* (1982), a representatives anthology of Indian essays.

Ganjo, the. A range of limestone hills in the present-day Hyderabad district of Sindh.

Gautam Buddha or Lord Buddha (562 B.C.), a path finder for the sick humanity, he blessed Sindh by his personal teachings which flourished there. The Sindhis have profound faith in his Law of the Kamma (q.v.).

Gazetteer of the Province of Sind, or ***Aitkin's*** (1907), based on the material actually collected and sifted by B.A. Brendon (1872-1928) and finally compiled by E.H. Aitkin, both of them officers in the British India. It gives information on Sindh in its productions, history, population, agriculture, irrigation, economy, trade and industries, revenue, justice, education, health, administration, places of interest, etc.

Gazetteer of West Pakistan: The Former Province of Sind (Including Khairpur State (1968), compiled by H.T. Sorley (q.v.). A valuable document on Sindh and its people and administration, it bears the stamp of the author's erudition.

Geetaanjalee, two different translations into Sindhi, of Rabindranath Thakur's world-famous classic, by M.U. Malkani (1942) and Gobindram S.Raisinghani (1976).

Geet Gangaa (1995), translations of Rabindranath Thakur's immortal bhakti songs; by Phatan Purswani (q.v.). The great poet's personal God appears as his brother, friend or guest in his songs wrought in dew-drops of lyrical words. Ably translated, it makes a thoroughfare into the reader's soul.

Geet Ramayana (1987), a tr. of G.D. Madgulkar's Marathi work of the same title (1957); by Rita Shahani (q.v.). Herself a poet, she has done justice to the original work.

Geet Virahee Dil jaa (1993), bhakti songs by Dayal Asha (q.v.). A soul separated from the supersoul, the poet sings devotional songs and pours his heart into them. The book also includes Narad Bhakti. Sutra, tr. from Sanskrit into Sindhi.

GEHANI, MOHAN (b.,1938), poet, short story writer and essayist; deeply influenced by Marxist view of life. Also, see ***Popat Pakreende.***

g'ejh (1990), marriage songs, sung by the Jata women of Kachchh; collected by Parso Gidwani (q.v.).

Ghareebani jo Warso (1946), a novel by Naraindas Bhambhani (q.v.); portrays one Piru, a poor crippled man, who dies of the irrational, selfish attitude of the people around him The author is of the view that by creating death God expresses His love for man, and tormented as he is by the ways of the world, man wishes death.

Gharu, Guru-a jo Daru (1982), the firstever Sindhi play presented on a revolving stage; by Madan Jumani (q.v.). Commemorating the Year of the Aged in 1982, it is a social play in a humorous vein on life-experiences of the aged people in society.

'Ghayal', ROOPKUMAR (b,1930), writer and poet. His works include *Sindhuree-a jaa Sorhan Sitaaraa* (1981), essays; *Chaar Gharyoon: Chaar Manzar* (1982), *Tunhinjaa Angal Munhinjaa Ghazal* (1998), poetry. The latter won him the Madhya Pradesh Sahitya Akademi award for Sindhi, 'Sami Puraskar' as it is known, in 1982. His *Trivenee* (1994) comprises three short epics on the lives of the Buddha, Sant Kanwar Ram and Dr. Choithram Gidwani and establishes him as a great Sindhi poet of the day.

'Ghayal', SHARMA GOVERDHAN (b.1940), poet. His collections of poerty are *Chedi Sakhee Sargam* (1960), *Uhe Maaur Bhalee Maurikhani* (1964), *Koonjoon Thiyoon Kunikani* (1967) and *Qalam jo Sipaahee* (1973). Patriotic and didactic, his poems easily lend themselves for inclusion in textbooks.

ghazal, a lyrical poétic form. Each of its couplets is limited to a more or less self-sufficient subject matter.

Ghindu J'aanu Vag'o (1994), autobiography of Rita Shahani (q.v.), which vividly presents her childhood memories and boldly poetrays her two premarital love-affairs--one in Hyderabad (Sindh) at a very young age before the Partition and the other in Lucknow after it. It looks, the atomic self of hers explodes in the book.

"Ghotaalo", literally meaning "the crisis", a well-known short story by Mohan Kalpana (q.v.). In it, a husband and wife lead a miserable life, because the husband does not know how to cheat or adopt unfair means to earn money. Condemned to live as they are, they live on. What redeems them is the true love they share with each other.

Ghota-Kunwari jo Rahbar (1937), a book on sexology, mainly based on Vatsyayan's *Kaama Sootra;* by Chetan Dev Verma.

Ghotu Kunwaar Raazee **(1973),** a collection of one-act plays by Gobind Malhi (q.v.). Conscious of his social responsibility, the writer, more in sorrow than in anger, writes about *l' object ordinaire* to ameliorate the general lot of the people.

Ghufaauni jee Yaatra (1989), reminiscences, by Arjun Sikayal (q.v.). The author visits the caves of his mind and finds many etchings of incidents and events of personal and national importance in them.

GHULAM 'ALI (1750-1836), a *jnanmargi* Sindhi poet, wirting in Hindi.

GIANCHANDANI, RAM (b. 1933), playwright. His works, full of humour and satire, include *Moonkhe Sirf Kamu Khape* (1964) and *Khatee Aayo Khairsaan* (1984). With the author, humour and stire become weapons to fight out social evils.

Gianchandani, Sobho (b. 1920), writer and social activist. Born in the village B'andi in the taluka D'okri, at a distance of about a mile or two from the Moen-jo-Daro, the site of the ancient civilisation in Larkana Sindh. He chose to stay back in Sindh and did not migrate to India in 1947.

Gidwani, Bhagwan S. (b. 1923), a Sindhologist, and also distinguished fiction writer in Enghish. He is of the view--and this view is not uncommon today--that Aryans originated from India. They spread out from India to other countries in Asia and Europe and finally returned to their motherland, Bharatvarsh. In his *Return of the Aryans* (1995), he says that Sindh was a major homeland of the Aryans and the birth of Sanatan Dharama (Hinduism) took place there.

GIDWANI, CHOITHRAM (1889-1957), a distinguished author, journalist and public worker. Also, he wrote poems, cast in the socialist thought, in his young age. One of his poems appeared in *Raajdhaanee-a jaa Saahityakaara* (q.v.).

GIDWANI, MANU TOLARAM

(1911-84), novelist and scholar; published *Vaaniko Vanhiwaar* (1925), *Vidhavaa jee Vaartaa* (1926), *Khoonkhwaar Khanjar* (1927), all novels; *Sindhi B'olee-a jee Lipee-a jo Itihaas* (1968), a history of the scripts used for Sindhi.

GIDWANI, PARSO (b. 1937), linguist and scholar. Has produced *Sindhi B'olee-a jee Ziyaarat, G'ujhaaratoon* and *G'ejha* (qq.v.). With Gidwani, B'anni in Rann of Kachchh has been a maginificient obsession. He has been collecting the folklore of its inhabitants, Maldharis (cowherds), Muslims and Sodha Rajput Hindus who speak Kachchhi, a dialect of Sindhi. He has also done some etholinguistic studies highlighting the Dravidian connections with the Sindhi language.

ginan, or **jnan**, literally meaning 'knowledge', a poetic form in which the Sindhi Isma'ili Da'is of the 11th, 12th and 13th centuries wrote peotry of spiritual knowledge.

GIRHORI, ABDUR RAHIM (1739-78), a poet and theologian, and a desciple of Muhmmad Zaman (q.v.) of Lavari. He wrote a commentary in Arabic, called *Sharah Abyaat-e Sindhi*, on his murshid Muhammad Zaman's 84 verses in Sindhi. A poet in his own right, he wrote peotry in Sindhi, which was compiled by U.M. Daudpoto (1896-1956) in *Kalaam Girhori,* in 1956. He was against the ignorant fanatics and dishonest charlatans and gave his life in a fight against a fake jogi of Tharparkar.

Goaanee Manzar (1987), a collection of poems, by Shaym Jaisinghani (q.v.), who recreates in it the images which his mind's eye came across during the travels in Goa. According to him, it is a journal in poetry about his experiences with the way of life in Goa.

gogo, the sixth day of the month *Sravana*, consecreted to the memory of Nagaraja, Lord of Snakes. During the hot and rainy month of Sravana, the snakes and other reptiles appear. The people make an offering of milk to gogo (gogal veer) the Lord of Snakes so that they may not harm them.

GOKLANI, KAMALA (b. 1950), a short story writer and essayist. Her collections of short stories are-*Haadasse khaanpoi* (1984), *Faisalo Thiyana taaeen* and *Diary-a jo Sach* (qq.v.). Her doctoral thesis is on "Sindhi Sh'ir mein Qudrat jo Chitu", portrayal of nature in the Sindhi poetry (1993).

GOLANI, ANAND (b.1925), novelist and short story writer. Known for his wit, satire and humour. His works include *Maj'oo* (1954) and *Zindagee Khwaab Aahe* (1969)- novels; *Chaar Kahaaniyoon* (1949) and *Raaniyoon* (1971)- short storeis.

Golani jaa Goodara (1928), a tr. of Harriet Elizabeth Beecher's (1811-96) *Uncle Tom's Cabin,* a novel describing the sufferings of negro slaves in America.

Goonaagoon Mazmoon (1984), a collection of personal essays written in lucid and facile style; by Baldev Gajra (q.v.).

GOREJA, HARI (b.1941), a bilingual poet in Sindhi and Hindi. His works in Sindhi include *Rihaaniyoon* (1992) and *Gad'ijee Ghaaryoon Ke Ghariyoon* (1993), which are replete with soft emotion of love between individuals and communities.

Gujarat Sindhi Akademi, est. by the Government of Gujarat in 1986 for the development of Sindhi language and literature. It has been publishing *Adabee Chaman*, an annual, est. in 1987, and books of literary and cultural interest.

G'ujhaaratoon (1990), questions or statements or descriptions serving to test ingenuity or give amusement in divining their answers or meanings or references; riddles; puzzles; enigmas; collected in Kachchh (Gujarat) by Parso Gidwani (q.v.) and Lalji Himthaji Sutahar.

Gula Jalani Payaa (1984), a novel by Hari Himthani (q.v.). Its characters live or die in accordance with the demands of incidents, it abounds in.

Gulani Jehraa B'aariraa (1969), a children's book by Kirat Meharchandani (q.v.). It is written in prose, informed of poetic qualities.

Gulani Mutthi (1981), by Mansign Chuhermal (q.v.). Compiled from the posthumous papers of the author by his daughter Chandra, the book contains essays on Mahatma Gandhi and other Indian national leaders; Jairamdas Daulatram and other Sindhi national leaders, etc. Written in an intimate style for the author knew subjects personally, the essays make an interesting reading.

Guldasto (1981), a significant collection of cultural and literary essays, by Lilaram Ruchandani (q.v.).

Gul Girnaar Jaa (1995), an important collection of essays on the historical, cultural and literary relations between Sindh and Saurashtra (Gujarat); by Jayant Relwani (q.v.).

'Gul', GUL MUHMMAD (1807-55), the first poet to produce a deewaan of ghazals in Sindhi and the inaugurator of the Persian modes of poetry in it.

Gulistaan, a monthly magazine for the children, launched by Shevak Bhojraj (q.v.) in 1944.

Gul Khandaan, an adapation from Surur's book in Urdu, *Fasaanaa-i-'Ajaa'ib;* by Akhund Lutf Allah (1842-1902).

GULRAJANI, J'ETHMAL PARSRAM (1886-1948), essayist and literary journalist. His *Sachal Sarmast* (1922) is a good study of the problems of logic. philosophy and psychology in Sachal Sarmast's (q.v.) poetry. In the daily *Hindvaasee* (launched by him in 1917), he wrote an article - at once political and literary - entitled "Kalalke Hati Kusana jo Kopu Vahe: (a quote from Shah Abdul Latif) against the killing of innocent people who had peacefully protested against the Rowlatt Act in 1919. The alien Government sent him to jail on the grounds of sedition. H.T. Sorely (q.v.) who gave the decision against him under the law, had to study Shah Abdul Latif to fully relise the import of the article, and was so much impressed by the poet's greatness that he studied him at great length and produced his magnum opus *Shah Abdul Latif of Bhit* in 1940. Gulrajani is the basic inspiration behind this great work.

Gul Shakar (1905), a book of proverbs by Kevalram Salamatrai Advani (q.v.). The author explains how and when each of the proverbs collected in the book came to be used and cities the parallel proverbs from Sindhi and Persian.

Gul wa Khaar (1955), by Lekhraj Aziz (q.v.). It deals with the rules of Islamic metres and their application in various works by the modern Sindhi poets. While pointing out the defects in the actual practice of rules, Aziz appears to be less than fair to his contemporaries as he bores wide the small holes he picks in their works. Yet the book remains to be the best one on the practical aspects of the subject in Sindhi.

Gulzaar ain Gulnaar (1909), an adaptation of Shekespeare's *Romeo and Juliet;* by Mirza Qalich Beg (q.v.).

Gumraah (1965), a 'whodunit', based on Alfred Hitchcock's "Vertigo", a film packed with suspense; by G.L. D'od'eja (q.v.).

Gunadhya (1st century), the author of *Brahadkathaa* written in Paishachi Prakrit, the predecessor of the modem Indo-

Aryan languages Sindhi and Kashmiri. Out of its three Sanskrit versions, one by Somdev, *Kathaasarita saagar,* is well-known.

Gunwaan Noonhan jaa Farz (1994), two audio-cassettes in prose on educating daughters-in-law on their duties in their in-law homes, by Bhaau Aildas Hemnani.

GURBAKHSHANI, HOTCHAND MULCHAND (1883-1947), a well-known scholar, who edited the *Shah jo Risaalo* (q.v.). While D'ayaram Gidumal (q.v.) was the first literary critic in Sindhi for his essay "Sami-a-je Slokani jo Taatparju" (q.v.), Gurbakhshani was easily the first modern literary critic, the "modern" in the strict sense of the term. Adopting the new critical methods, he wrote a scholarly introduction to the *Risaalo* (1923), dealing with Shah Abdul Latif's life as also with various aspects of his poetry. *viz.*, religious and philosophic thought, language, grammatical forms and imagery. *Rachanaa*'s Oct.-Dec. (q.v.), 1983 issue was devoted as a centuary tribute to Dr. H.M. Gurbakshani's life and literature.

GURBAKHSHANI, NIRMALDAS D. (1889-1966), a prominent educationist and writer. He served stints in Dayal Singh College, Lahore and Meerut College, Meerut before the Partition. Thereafter, he established Kamala High School, Khar, Bombay. Wrote biographies of several Brahmo leaders: *Raja Ram Mohan Roy* (1930), *Keshab Chandra Sen* (1931), *Sadhu Naavalrai* (1932) and *Devendranath Thakur (1938).*

GURNANI, MEGHRAJ (b. 1944), the author of *D'aati Ta Aahe D'angu* (poetry, 1974), *Adaakaaree-a-Jo-Fanu* (a treatise on the art of acting, 1995), *Te Naatak* (three short plays, 1997) and *Moonkhaan Naatak Kona Theendo* (short plays, 1998). A new voice in Indian plays.

GURNANI, RADHAKRISHAN (b. 1923), a perceptive critic and biographer. He wrote two biographies *Swami Vivekaanand* and *Sri Shaarada Devi* in 1946; and edited *Naeen Zindagee* from 1956, to 1964, from Jabalpur.

GURSAHANI, CHARANDAS (1905-1991), a biographer of Bhag'at Wadhuram and Bhag'at Hariram, both of Bhiria, Sindh, and also of Guru Nanak.

GURSAHANI, JEEVAN (1928-94), a distinguished playwright and director. By presenting his own one-act play *D'etee Letee*, he inaugurated the Sindhi dramatic activity in Delhi, in 1950. Under his leadership, 32 one-act plays and 13 three-act plays were staged.

Gursahani, Nari H. (b.1927), an educationist and leader of the Sindhi community, who has through the International Sindhi Panchayats" Federation (est. in 1949) served among other causes the cause of development of Sindhi language and literature.

Guru Granth Saahib compiled by Sri Guru Arjun Dev, the 5th Guru (1563-1606); contains 5894 slokas (stanzas). The 10th Guru (Guru Gobind Singh) designated it as the Enlightener for his disciples, Sindhis included.

Guru Nanak (1993), a Sindhi tr. of Gurbachan Singh Talib's monograph (in English) of the same title, by Goverdhan Mehboobani 'Bharati' (q.v.). It is perceptively written and faithfully translated work on the great saint-poet.

Guru Nanak Dev (1976), a book on the life and teachings of Guru Nanak; by Lokarm D'od'eja (.q.v).

Guru Nanak Jeevan Katha (1940), a short epic by Kishinchand "Bewas' (q.v.). Written in the 8-line stanzas, not stricly based on the Persian prosody, it briefly describes in eight cantos Guru Nanak's childhood, his love of God from the very young age, secular outlook and service of the people at large.

Guru Nanak Saaheb jo Sair (1969), by Ramdas Lakhani; throws light on Guru Nanak's journeys in Arabia and Mesopotamia. The book was brought out in the year marked by Guru Nanak's 500th birth anniversary.

Gyaan Ganj (1976), a book about Sindhi and non-Sindhi godmen; compiled by Ramkrishan H. Advani 'Rahi' and Raja Hundraj 'Das'.

Gyaan jo Khazaano (1982), a childen's book of knowledge on stamp collecting banking system, newspaper industry, currency notes, etc.; by Hundraj Balwani. (q.v.).

Haaee Haati (1987), a collection of ghazals and other poems, by Vasdev Nirmal (q.v.). Marked by its musical richness, the diction therein easily lends itself to melting into lilt. Highly sensitive to his surroundings, the poet creates the word-pictures that softly depict the agony of the age.

Haai Munhinjee Dil (1986), a novel by Lakhmi Khilani (q.v.); written in a light vein on the life during the college days.

Haai Munhinjee Nazar (1986), a collection of 'cartoonist's reviews' or funny humorous criticisms on some Sindhi books; by Gope Kamal. Like a cartoonist, the author has something significant to succinctly convey on his subjects.

Hadith ,or **Hadis**. The Propher's Traditions, which are read alongwith the Qur'an, the holy book of the Muslims.

Haftaa, D'eenhan, Raatiyoon ain Maheenaa (1961), the seventh book compiled under the Sindhi Adabi Board Hyderabad Sindhi's Folklore and Literature Project, launched in 1956. It comprises interesting poems about weeks, days, nights and months.

haiku, a capsulised Japanese poetic form, consisting of 17 syllables. Its Sindhi variant, "tasveer" introduced by Narayan Shyam (q.v.) is cast in *muno doho* (three-fourths of Doha); it is a 35-matra poem in 11, 13, 11 form with rhyme ending at 11 and 35.

Haji, BALOCH SULEMAN GUL MUHAMMAD (b.1934), an informant on Sindhi-Kachchhi folk-lore, specialist in the *Sindhi G'ujhaarat* and *Sindhi B'ol*.

Hal ((lst century), the poet of *Gaahaa Sattasaee* (q.v.).

Hala, a village in the present-day Hyderabad district of Sindh. The birth-place of Shah Abdul Latif (q.v.).

Haleemaa (1977), a novel by Asanand Mamtora, delineating Haleema, a poor village girl, who falls a victim to the carnal desires of her landlord's son and, later, of her landlord himself. Rescued from the Zamindar family, she finds herself in Lahore in Punjab where she comes into contact with some supporter of socialism. Back in Sindh, she works for the poor peasants. The Partition does not shake her faith in one brotherhood. As a tragedy would have it, she ends up in the Gidubunder mental asylum.

Halu Punhal (1966), a collection of essays including the one on the auhtor's journey to Gangotry, by Santdas M. Jhangiani. (q.v.)

Halu ta Bhj'ee Haloon (1984), the script of the film of the same title, by its writer and director, Madan Jumani (q.v.). A love story, it revolves round the two central characters, boy Suneel and girl Poonam.

Ham'asar Sindhi Sh'ir (1989), an anthology of contemporary Sindhi poetry compiled and edited by Arjun 'Shad' and Krishin 'Rahi' (qq.v.) for Sahitya Akademi, New Delhi. A good, representative anthology, it contains two useful prefaces on the subject by the compilers, separately.

HAMMAL LAGHARI (1809-75), a great Sufi poet. The author of *Kulliyaat-i-Hammal*, posthumously published in 1953. His narrative *Heer Raanjho* is very popular.

'Hans', HOLARAM (b.1934), writer. A 'book-machine', he has produced under the imprint of BEST Sindhi Sabha, Bombay, scores of books of short stories, essays, etc., for the general readership. *Baru Miriyoee Booi* (1990) is, arguably, his bestknown work of short stories.

'Hans', LEKHRAJ (1914-95), a versatile writer, who wrote on a variety of subjects for both adults and choldren. His well-known works include *D'aadee-a jee D'aati*, *Vaaraani jaa Vakara*, *Raakhe Raakhan haar*, *Nanakaayan* (q.v.), *Geeta-Saar*, and *Preetam jee Talaash*.

HARANI, BHAG'WAN (b. 1940), a researcher, who has been working on the Thari dialect of Sindhi. Thari, according to him, has been a spoken tongue in the Thar region from D'eeplo in Sindh to Hissar in Haryana. It is peculiar to Pushkarna brahmins, Sodha rajputs and Maheshwari banias—Jaisalmer being its main centre. A good patron of Sindhi literary efforts, he has financially helped the publication of *Warso*, an anual, from Pune

Harchandari Vishindas (1882-1928), a distinguished public worker and freedom fighter, who played a laudable role in the Freedom Movement. At the behest of Sarojini Naidu, who visited him on the sick-bed in Karachi and insisted on him, as he was a Member of the Indian Assembly, to go to Delhi and vote for the boycott of Simon Commission, he went there. But he met a martyr's death in Delhi.

HARDWANI, LACHHMAN (b. 1942), lexicographer and translator. His *Marathi-Sindhi Shabdakosh* (1992) is a pioneering work in the field. Also, he translated Iravati Karve's Marathi classic *Yugaant* (1967) into Sindhi (1990) for Sahitya Akademi, New Delhi.

Har Fan mein Hoshiyaar Sindhi (1982), a compilation of morale-boosting stories for the Sindhis; by Vishindas Asrani. Most of the stories in it relate to the times before and after the Partition and tell how the Sindhi Hindus faced difficulties and ultimately rehabilitated themselves in the Independent India.

"Hari Dilgir je Maut khaanpoi"

(After the Death of Hari Dilgir), a poem from the poet Hari Dilgir's collection *Jhangalee Gul*, 1988. In a fantasy, the poet envisions what would possibly happen after his death. People speak in many tongues about him : for some of them the "dead" Hari Dilgir was a gentleman for he extended help to many a needy person and for others he did all that to earn popularity. In the opinion of some people he was a good poet for he received a Sahitya Akademi award. To others, he was only a traditional poet despite the award, which one could manage through public relations.

HARIKANT, or **J'ETHWANI HARIKANT** (1935-94). No poet perhaps is so inseparably wedded to his chosen *genre* as he is to *naeen kavita*. His earliest ghazals were written in the idealistic mode, but gradualy experience cured him of this idealism and turned him into a denouncer of all that is currupt in society. His original works include *Praha khaan Pahreen* (triolets) 1962, *Makaan Khaalee Aahe* (one-act plays) 1977, *Phahilijander Registaan* (short stories) 1978, and *Socha joon Sooratoon* (poetry, q.v.). Besides, his *Un-veehon Adhyaau* was posthumoously published in 1995, in which he impliedly said that Vyas's Geeta in the Mahabharata in its 18 chapters didn't have 'the total truth', this book of his might have it.

Harishchandra (1895), a play written by Lilaramsingh Watanmal, staged by D.J. Sindh College Amateur Dramatic Society, Karachi (q.v.). Based on a Puranic story, it portrays the benevolent Ayodhyan king Harishcandra, who suffers hardships to stay on the path of righteousness.

Harischandra Jeevan Kathaa (1941), a short epic by Hari 'Dilgir' (q.v.). It is in the 6-line stanzas, recounting the legend of Harishchandra, a king of Ayodhya, who stood the hard tests and followed the path of righteousness to the last.

HARISINGHANI, KIMAT (1935-97), a versatile writer, who made a debut in literature with his *Jag'at Guru Bhaarat* in 1966. He received the Sami award for his *Sindhi Saadhitya B'olee ain Lipee in* 1976.

HARISUNDER ROOPCHAND (1897-1969), a writer, and a publisher of Sindhi classics. He compiled, edited and published *Pankhuriyoon* (q.v.), a collection of stories.

'Hasan', MIRHASAN ALI KHAN (1824-1909), poet; the author of *Sindh jo Shahnaamo*, a narrative peom of the troubled times beginning from the rule of Sarfaraz. Khan Kalhoro to that of Mir Murad Ali Khan, that is, from 1771 to 1833. It is the first epical poem on the Persian model in Sindhi and earned the poet the title of 'Firdausi of Sindh'.

HASANAND JAADOOGAR (1896-1966), a folk-poet, who by his spontaneous alliterative folk-poetry aimed at reforming the people in their day-to-day life. A magician (jaadoogar) by profession, he was adept in conjuring up tricks, producing surprising results. While doing feats of magic in schools and colleges, *panchayat-ghars* and clubs, he receited his poems full of folk wisdom, communal harmony and patriotism. Rather than his magical tricks, his poems would rub more spell on the audience. He published about 60 booklets of his poems, *Hasanand Vaakya* being the last one.

'Hasid', ARJUN (b.1930), a distinguished poet known for his ghazals. He has published four collections of poems: *Swaasani jee Surhaani* (1966), *Pathar Pathar Kandaa Kandaa* (1974), *Metro Siju* (q.v.) and *Mog'o* (1992).

Hata Vanika, one of the old scripts of Sindhi. As the two words Hata and Vanika after which this script is named denote, it pertains to traders' shops - Hata meaning 'shops' and Vanika (a Sanskritical word) signifying 'traders'.

A variant of Devanagari, it is used in account books (bahi-khata) and correspondence in business matters by shopkeepers and traders. Since it is without matras which represent the vowel sounds, two sentences "Hoo Ajmer Viyo" and "Hoo Aj'u Maree Viyo" are written in the same way. In the main, this script provides an aid to memory and the users (shopkeepers and traders) know what they mean when they scribble words in it. It uses numerals (also the Devanagari ones), which is it strong point, for book-keeping mainly rests upon figures.

The Hata Vanika script was variously calld: it was Sikarpuri for the shopkeepers and traders of Shikarpur of Upper Sindh, and Khudabadi for those of Khudabad, near Hyderabad, of Lower Sindh. In the changed conditions for the Sindhi Hindus who migrated to India in the wake of Partition, the Hata Vanika scripts has fallen in disuse.

hatha yoga, a yoga exercises based on psychophysics for the well-being of body and mind.

Hatha Yogi (1990), a Sahitya

Akademi award-winning novel in two parts; by Tara Mirchandani (q.v.). Based on the story as told by a Nanak Hingorani, a family friend, to the author, the novel seems to be highly influenced in its structure and texture by Sharatchandra Chatterjee's works. Malati, the 4-year old daughter of a Banaras Hindu University professor, is kidnapped by one Khan. Khan presses her into beggary. Nanak, the hero, rescues her from the life of misery and subsequently looks after her. When she grows up into a beautiful woman, he (being a hatha yogi) exercises controls over his mind and restores her to her parents. Thereafter, he realises he can't really do without her. In his state of despair, Kamalini, a dancing girl of Dal Mandi, Banaras, supports him. Kamalini is reminiscent of *Devdas's* Chandramukhi and *Shrikant's* Rajlkshmi. At the end of the novel, they live together, happily.

Hayaatee Hotani Re (1975), a novel by Kala Prakash (q.v.). Written in her usual sentimental style, it portrays the middle class in our society in its thinking and working.

Hayaat-i-Qalich (1937), an authentic biography of Mirza Qalich Beg (q.v.); by Mirza Humayun Beg.

'Hazrat Saeen Raz Wah Wah', **AJWANI B.K.** (1920), a wujudi Sufi poet and prose-writer, who has published *Chavemi Tho ta Heean Chau* (q.v.) and *Qaabil-e-Qabool Kahaaniyoon* (1998), short stories on various subjects - historical, social and spiritual, sometimes full of humour and at others woven in high seriousness.

Heea Bi Hika Zindagee (1983), a collection of short stories based on incidents, ably narrated; by Anand Tahilramani (q.v.).

Heeraa Maanik Laal (1989), a miscellany of short stories, one-act plays, poems and essays in Sindhi Devanagari script, edited and published by Motiram S. Ramwani (q.v.). It comprises a rich literary fare.

Heero (1984), an intimate biography of Hiranand Karamchand (q.v.), written by his wife, Kamala Hiranand (q.v.).

Hemdev, Ganesh (b. 1951), a philanthropist who has patronised the publication of many a Sindhi work.

Hemoon Kaun Sad'aave ? (1995), a short epic dealing with the life of Hemu Kalani (q.v.), a young martyr by Roop Kumar Ghayal (q.v.). It inspires patriotism in its readers.

Hika Boond Satrangee (1992), a

bilingual Sindhi & Hindi collection of poems, by Hari Goreja (q.v.). The poet makes an impassioned plea for social development and national integration. The use of folk rhythms in the poems is his great asset.

Hika Dil Hazaar Armaan (1957), the first novel by Kala Prakash (q.v.). It is written on the Partition theme. For a debutant, it passes muster.

Hika Sard Deewaar (1969), a short novel by Lal Pushp (q.v.). In it, two main characters interact to create unity of action and re-create a slice of life: no sub-plot exists to protray 'the emotion of multitude'.

Hika Shakhsa jee Vaasanaa (1970), a much-discussed novel by Anand Khemani. Anil, the hero of the novel, is a schizophrenic who thinks that he is faithful to his wife while proving to be just the opposite in his acts. He is an 'intellectual' who fondly believes in an all-permissive society and miserably lacks the intellectual honesty of admitting that he and the heroine Manju are not husband and wife at the time of hiring hotel rooms at Delhi and Khajuraho. He indulges in sex with Manju with her consent. But the taking away someone's property with consent is not the same as robbing a woman of her chastity with consent. The former is not a theft, but the latter is surely an obscence act, as it is shown to have been done in an inartistic manner.

Hikree Raati (1936), an original full length play be Lilaram Pherwani. Based on a Sindhi folk-tale of Lila Chanesar (q.v.), it is a tragedy in which the triangle of love as represened by Lila, Kaunroo and Chanesar presents itself in the dot of oneness.

Hikro Ho Raajaa (1965), a collection fo delightful stories for children; by Laxman Bhatia 'Komal' (q.v.).

Hiku Aham ain B'iyo Waham (1994), a posthumously published novel; by Chandulal Jaisinghani (q.v.). Denoting that life is a long cliche, the author presents the age-old love tringle - a husband, his wife and his beloved. The beloved realises at he end that she should not destroy a happy familial situation and makes an abrupt and conceptually weak exit.

Hiku B'iyo D'eenhun (1988), a collection of short shories by Shyam Jaisinghani (q.v.). It is gallery of portraits of the people and places sensitively etched in the present-day urban India. An urban community, the Sindhis in

India have gradually lost connections with the rural settings. Jaisinghani's short stories, representing as they do the Sindhis at large, deal with the life in the West India metropolis of Bombay.

The title story "Hiku B'iyo D'eenhun" (Another Day) protrays a working couple in its mechanical dehumanising life-situations. Yet another day passes like a cog turning onward in time-machine, leaving the scratch and screech on the mind of the young husband and wife : they begin the day (in fact, they don't want the day to begin, to rise : it rises in spite of them, their curses) with a usual supply of milk at the door-step of their flat and end it on the weary loveless bed with shrieks and shouts from the nearby slums within their hearing. As a string of paradoxes would have it, they feel lonely in the crowd during the working day-time, take the International Film Festival movie as one more exercise in unrelieved boredom in the evening and make no love—though they feel pain in their gronis—at night. The author's naked eye for details makes the nakedness an integral part of life, which it is.

The other five short stories also are authentic in the experiences they transmit. The second short story "Tamboo" (Tent) is symbolic of a tentlike enclosure for control of air supply to a patient and also of a shelter, an impersonal hospital becomes in the city life. When the protagonist's wife falls terribly sick, he removes her to a hospital where she is operated upon and put on oxygen. He informs his near relatives and friends, the boss and colleagues in his office, but no one visits him and her in the hour of their need. In the faceless city, it is only one old woman, a woman on the verge of death, who enquires after her health.

Mr. D.H., a journalist, of his third short story "Tub'-tub'ee" (Flood of rains) manages to reach his office in the face of heavy monsoon downpour, disrupting the local transit systems and obliquely showing how our civic arrangements are awfully inadequate, and finds that the electric light at his working place is switched off because of a short circuit there. He returns to his hole and gives away himself to a fantasy which, of course, reflects a harsh probability in his life. A juxtaposition of fantasy and realiaty, his dream presents him in a mixed state of agony and desire in which he is framed in a false case of raping a woman in a jampacked compartment of a local train (he enjoys describing how he couldn't possibly rape her in the circumstances). The police know it well that he was being implicated for he had written a newspaper article against ssome heavy-weight politician.

In "Adhaaee Ghar" (Two and a half homes), Miku Mirchandani, a trans-national businessman, is delineated in board strokes of individual, familial and social concerns. He has his old parents in Pune; his wife and children in Hong Kong and mistress in Tokyo - two and a half homes in various parts of the world. When at Kuko's, in Tokyo, he receives a message that his mother is dying at Pune. Caught in a tight schedule of business meetings in Tokyo and Hong Kong, he can't make it to Pune immediately. Pending his attending on her personally, he arranges for an immediate payment of Rs.2500/- for the medical expenses, and is done with for the time-being. The short story is reminiscent of a chess-board on which a horseman makes a move of two and a half homes.

As the very title of the fifth short story "*Qisso Kotah*" (A summing up) suggests, it describes in a nutshell the games men and women, husbands and wives, play with one another, the games of love and secret love, love and sex. In this way, perhaps, they make the humbug of life some what livable. Mrs. Sinha of this short story cheats on her husband and also cheats herself in the belief that her husband doesn't cheat on her. A sleep, a forgetfulness, is what she requires before another writing is inscribed on her "clean" slate.

The last short story "Public Bus" relates to a rag of an old lady, cynical, short-tempered and dried up of all human compassion. The protagonist hates her for what she does on a public bus, for what she is. She kills the sense of wonder in the young boy, who shares with a great difficulty the seat with her. Already harrassed by a pseudo-academic of a University, the protagonist helplessly watches her wrong doings and makes mean compromises with the torturous situations around. However, he is aware that he has to helplessly make them. This awareness redeems the short story.

Shyam Jaisinghani copes up with the present-day realities, balancing the stark gloom with interpretative insights into the character deficiencies of his *personae* and also into the circumstances beseiging them. Post-modernism in his short stories reveals itself through his moral vision—not moralism—he brings to bear upon his characters and the conditions in which they live. The short stories seem to ask: Should human beings be servile and not use their assertive instincts?

True to the urban situations which are vividly interpreted in his short fiction, his *personae* are caught in the cobwebs of eastern and western modes of life, at once listerning to the *bhajans* on the one hand and the jazz music on the other. They use a kind of language which is interspersed with the English words and phrases, and paragraphs. For instances, the hero of "Hiku B'iyo D'eenhun" runs into a tall, beautiful girl at an Ice Cream Parlour and recalls a dialogue in "If", a western movie : it is all in English and reads thus: "There is only one thing you can do with a girl like this. Walk naked into the sea together as the sun sets, make love once.... then die". His words pulsate with the sense of "now and here" in incidents, dialogues, movements, sounds, silences, lights and darknesses of his short stories and create a new aestheitcs which makes his mind's eye look for a new, more beautifual world for human beings to live in and his minds's ear seek innocent loving voices, unhushed and clear.

Hiku Sapano Sukhani jo (1971), a novel by Kala Prakash (q.v.). It mainly characterises Mohan and Nirmala - Mohan contributing his mite to the collective good and Nirmala, the writer's alter ego, lending her strength to him.

Himalayas, the great range of mountains in the north of India. Also, *meru parvat* of the *puranas*, this range oversees the whole of India like a central cerebral bone supervising the prime *sahsra chakra* in the human body.

HIMTHANI, HARI (b. 1933), a popular fiction writer. His works include *Pyaar Roee D'ino* (1960), *D'ingyoon Phid'iyoon Lakeeroon* (1972) and *Gula Jalani Payaa* (q.v.)- novels; *Bhanga jaa Ranga* (1968), *Archanaa-Rachanaa* (1977) and *Ghatanaauni jo Chakkaru* (1987)- short stores. His works depict lovers who are head over heels in love. Wrought in a typically Sindhi diction and cast in a highly emotional mould, his works cater to the popular taste.

Hind jo Sair (1925), a travelogue, by Manohardas Kauromal Khilnani (q.v.). It describes several places of tourist interest in India.

Hindu/Hindustaan, a major periodical. See **Akhbarnawisi.**

Hindu Dharam (1954), a book on the Hindu way of life, its principles and practices; by Isardas Wadhumal Raisinghani.

Hinduja, Chetumal Hariram (1877-1938), a nationalist journalist, ed. *Sindhu Samaachaar* (q.v.). He invited Veer Savarkar to Sindh from 1-9-1938 to 1-10-1938. Three days after the Veer's safe return from Shikarpur Sindh, he breathed his last.

Hindu Jeevam (1982), biographies, in verse, of Hindu patriots and martyrs; by Hasaram 'Piya' (q.v.).

Hindustaan (1967), a history of India by Gangaram 'Samrat' (q.v.). It is the third volume in the series by the author, the first two volumes being *Aaryaavart* and *Bhaaratvarsha* (qq.v.).

Hindustaan jee Aazaadee-a jee Kahaanee (1985), a children's story book about the freedom of India; by Phool Rohra.

Hindustan Sahitya Mala, a publishing scheme lauched in 1952 by the printers and publishers of the Sindhi daily *Hindustaan* and its sister weekly *Hindvaasee*, launched in 1951. Mansing Chuhermal, helped by Jhamatmal Bhavnani (qq.v.), was the person behind the successful publishing of 50 popular books, meant for entertainment and instruction.

Hindutva (1946), a tr. of V.D. Savarker's Marathi work of the same title; by Manohardas K. *Khilnani (q.v.).

Hinglaj, a place 120 miles away to the West of Karachi, in Las Bela territory in South Baluchistan. The shrine at Hinglaj is dedicated to Ambra Parvati or Hingula Devi, the consort of Lord Shiva. A Gazetteer describes Hinglaj as "a celebrated place of pilgrimage for Hindus, in consequence of being one of the 51 *peeths* or spots on which the dissevered limbs of Sati or Durga were scattered".

Hinglaj jo Safar (1971), by N.A. Baloch. It is a short account of the author's journey to Hinglaj (q.v.).

HINGORANI, AMARLAL (1907-56), a significant short story writer. A lawyer by profession, he was known for his realistic portrayal of characters in his short fictional works. HIs best-known short story "Ado Abdur Rehmaan" (q.v.) was included by UNESCO in one of its publication, in 1954. The Sindhi Times Publication, Ulhasnagar, brought out a collection of his 12 short stories, entitled *Ado Abdur Rehman in* 1981.

HINGORANI, ANAND (1907-99), a distinguished writer, who has translated M.K. Gandhi's works into Sindhi : *Geetaa B'oodh* (1934), *Ishwar Aahe? - Haa,* *Aahe* (1935), *Hind Swaraaj* (1940) and *Aashram-Vaasiyuni D'aanhun* (1938), Also, see *B'aapoo-a-jee Aasheervaad.*

HIRANANDANI, POPATI (b. 1924), a renowned fiction writer and essayist. Her well-known works are *Moon Tokhe Pyaar Kayo* (1979), *Shahnaaz* (1983), collections of short stories; and *Munhinjee Hayaatee-a-jaa Ropaa Sonaa Varq* (q.v.), her autobiography. Her books of essays include *Hiku Pushpu Pandrahan Pankhuriyoon* (1962) and *Churani Chinikani Chita main* (1971).

HIRANAND KARAMCHAND (1899-1976), a Gandhian writer; a 'gentleman journalist'; was the editor of the Sindhi daily *Hindustaan* (which was called the *Hindu* in Sindh) for more than 50 years.

Hoo D'othee, Hoo D'eenhan (1977), autobiography of Sayyid Hussamuddin Rashdi(q.v.); makes an interesting reading, a few mistakes like Kishinchand Aziz (p. 32) in place of Lekhraj Kishinchand Aziz in it notwithstanding. A significant social record of the times, it says at one place: "The *tikaanaas* (temples) in Sukkur used to prepare the *kanaah prasaad* (the sacred cake) every evening and the people regardless of their caste and creed, high or low station in life, went in for it reverently. Once as we ate the *kanaah prasaad* of Sadhu Bela Ashram, Sukkur, we became used to it. For days together we lived on it and things like *daal-pooree*, *khichiree*, *paapad* that went along with it. But we kept all this a secret from our friends. Nobody knew that the "sons of Islam" of Sukkur who through their periodical *Sitaaraa Sindh* (1934-37) showered abuses on the Hindus, day in and day out, were living on the *kanaah prasaad* of Sadhu Bela Ashram".

'Hosh', DAULATANI BHAGWANDAS (1931-98), a well-known writer, poet, essayist and educationist; he published a book of literary essays, called *Sippon manjhi Mehraan* (1989), containing, among others, two erudite essays on Sindhi wai and kafi. He has also to his credit, two collections of poems *Goonjaar* (1985) and *Ehsaas* (1994) as well as three studies on the poets Shah Latif, Sami and Narayan Shyam (qq.v.).

Hoshu, or **Hosh Muhammad**, the Sindhi General in the battle against the British Army at Dub'o, Sindh. On 17th February 1843, in the battle of Miani near Hyderabad, Sindh was lost to the Britishers. The Sindhi Army suffered huge losses and it was a ghastly bloodshed that made the British Commander Charles Napier send the news, at once jubilant and remorseful, to the Governor-General in the Latin word "Pecaavi" (I have sinned/ Sindh). It was not an easy task for him to run over Sindh.

At Dub'o, Hoshu sacrificed his life for the motherland. Dying, he said, *"I will keep on coming back to the same fold, Go on dying and taking birth,. Till my country is free from the foreign yoke."* Psyche of the Indian people - be they Hindus or Muslims - expresses itself in one and the same way. Here, Hoshu says, he will "keep on coming back.... dying and taking birth", which in belief means transmigration of soul and is reminiscent of the Gita.

'Hot', BADLANI HOTU (b.1919), a late bloomer, who published *Umiri joon Hadoon,* a collection of stories and poems, in 1993; and *Istree Purush* (q.v.) in 1995.

Hothal Udho, a historical tale pertaining to the Jadejas of the Kachchh region, in which two brothers ruled over a small kingdom. Misled by his wife, the elder brother Hothi ordered his younger brother Udho's banishment from Kachchh. Intrigued by his sister - in - law, i.e., Hothi's wife, who had in fact tried to seduce him and failing which arranged for the undeserved punishment to him, Udho planned for avenging his infamy. Helped by Hothal, a young beautiful woman in a young handsome man's attires, he succeeded in his plan. When he came to know that Hothal was a woman who had been immensely loving him, he married her. The d'ors (poems) in the Dhatki dialect of Sindhi, narrating this tale, make an interesting medieval romance.

'Hot', TEKWANI HOTCHAND (1871-1926), a poet of chassical sensibility. His poetical work *Satya Narayan Swami jee Kathaa* appeared in 1904. His *Shree Amar Ud'erolal* on the life and mission of Ud'erolal (qq.v.), the Sindhi deity, was posthumously published in 1989.

Hotu Hride mein Vinjaayuni (1964), vignettes of Sindhi rural life, reminiscent of N.R. Malkani's *G'othaanee Chahir* (1933-34), in its matter and manner; by Hundraj Dukhayal (q.v.).

HOTUMALANI, GHANSHYAM (b.1957) editor of *Sindhiyuni Jo Sansaar* (est. in 1995) a bilingual monthly in Sindhi and English, which collects articles on Sindh and the Sindhis world-wide.

Hsuan Tsang (7th century), a

Chinese pilgrim, who came to India to study the Dhamma, the Buddhist Law, and offer his worshipful respects to the Bodhi Tree in Gaya. The Buddha had taught in Sindh, too. When in Sindh, Hsuan Tsang called Sindh "Sin-Tu" and said about it that "the soil is favourable for the growth of cereals and produces an abundance of wheat and millet. Sin-Tu abounds in gold, silver and copper".

Hujani Hota Hayaati (1987), a felicitation volume on the life and art of Krishin Khatwani (q.v.); ed. by Prem Prakash (q.v.). "Anuvaad mein Srijan jo Sukh", an article included in it, is perceptively written.

Huna je Aatam jo Maut (1973), a novel by Lal Pushp (q.v.). A Sahitya Akademi award-winning work (1974), it presents a vivid charaterisation of one Kafoor, who searches patterns of his sub-consciousness and reaches the collective unconscious, where lies spread in his loose incessant sallies his self, still and 'dead'. Kafoor, almost a non-name, has no pretensions to bring about any change in the 'rotten social order'.

"Huna jo Patipuno", a well-known short story by Popati Hiranandani (q.v.) from her collection of short stories *Shahnaaz,* 1983. It portrays a homeless girl dwelling on a Bombay pavement: she aspires to grow into a young woman married to a good, decent man. With the passage of time she does marry, but her husband doesn't like her sense of self-respect and hits her. She pooh-poohs his husbandhood and walks out of his life. At the end, the husband is prepared to relinquish his "right" of hitting his wife and make up with her.

Hura, disciples, in thousands, of Pir Pag'aro (d. 1831) of Pir G'oth, Sindh, who defied the British Government in Sindh during the struggle for freedom.

"Hura Makhee-a jaa", a well known short story by Lalchand Amard'inomal Jag'atiani (q.v.) from the journal of Sindhi Sahita Society. Hyderabad (Sindh), 1914. Based on historical fact, it is the first Sindhi short story in the *genre* and tells about the Muslim Hurs (Hurs, an Arabic word meaning 'independents'), who took to looting of the rich landlords, traders and businssmen and helped the lowly and the lost in the society. Law-breakers, they boldly confronted the alien British Government. It s a dark and passionate story in which the good guys and the bad guys are difficult to tell apart.

Hyderabad (Sindh), originally a fort called Narain Kot, was rebuilt by Hyder Kalhoro, who made it his seat of power, the capital of the Kalhoro rulers. With the passage of time, the fort turned into ruins. But the city around it flourished. It came to occupy an important place for the development of Sindhi language and literature, society and culture.

Ibn Batuta (1304-69), an Arab traveller and historian of Sindh.

Ien Bi (1988), a novel by Param Abichandani (q.v.). Amrit woos Safrina into intimate relationship, but doesn't marry her, for he is against the institution of marriage. Mahesh, one of Amrit's friends, establishes a close liaison with Safrina and owns her son, born of her relationhsip with Amrit. Miserable in the last days of his life, Amrit wants to make amends. But Safrina never lets her son know about his real father.

Ihaa Bi Kaa Aakhaanee Aahe (1984), a collection of short stories on simple but significant situations in life; by Gobind Malhi (q.v.). It is the author's *tour de force.*

Ihe Rishtaa Naataa (1982), a novelette by Motilal Jotwani (q.v.), in which he portraays one M. Lal and his call-girl Rekha. The latter intuitively divulges to him the very secret of happiness in life as to, how one can relate to others in a meaningful way.

Iho Sawaal Laajawaab Aahe (1987), by Shivo Ramnani (q.v.), a collection of five short plays on social relationships including the ones affected by the unfortunate dowry system, false pride, bribe and corruption. All the plays end on happy notes for the main characters see the truth in their moments of denouement.

'ilm 'arooz, Arabic-Persian prosody. Also see **chhanda shastra.**

Indian Institute of Sindhology, est. at Adipur (Kachchh) in 1989, is meant for studies and research in the Sindhi language and literature, art and culture.

Indian National Congress, est. in 1885, in the very first session of which, held at Mumbai, the honour of Sindh being represented by Dayaram J'ethmal (q.v.), and Udharam Mulchand. Sindh hosted the Indian Nationl Congress session in Karachi in 1913.

Institute of Sindhology, originally Sindhi Academy (est. 1962) at the University of Sindh, Jam Shoro, Hyderabad, Sindh, and later re-named as the Institute of Sindhology in 1964 for the promotion of Sindhi language and literature.

Indira Gandhi (1970), a good biography of Indira Gandhi, a national leader, by Arjun Sikayal (q.v.).

Indo-Pak Conference held at New Delhi in 1961. H.I. Sadarangani 'Khadim' from India and Nabibakhshkhan A. Baloch from Pakistan presented their papers on the Development of Sindhi Literature after the Partition in an independent session on Sindhi language in the Conference.

'Indur', BHOJWANI INDRADEV (1918-92), poet. *Praha Baakhoon Kadhyoon* (1963) and *Bijalyon Thyoon Barsani* (1970) are the two collections of his poetry, which received the Soviet Land Nehru awards. He has successfully employed the poetic form tanhaa, introduced in Sindhi by Shah Abdul Karim (q.v.). Besides, he brought out *Fan Shaa'iree* a book on the art of poetry (1984).

Insaaniyat jaa Deepa (1987), a tr. of Javerchand Meghani's essays in Gujarati, *Maansaaee naa Deevaa;* by Harish Vaswani (q.v.).

Insaaniyat jee Raah (1984), essays on human values; by Deepchandra Tilokchand B'elani (q.v.). Several essays from the book form parts of the text books for high/higher school students.

intikhab, selection(s).

Ird Grid, the most technically demanding of all fictional forms; very very short story, or mini story.

Ish Upanishad (1975), a commentary on the Ish Upanishad, containing 18 slokas only; by Baldev T. Gajra (q.v.). Also, 18 slokas have been translated into Sindhi bait form by Motilal Jotwani in his *Purush ain Prakritee* (qq.v.).

ISHWAR CHANDER (1937-92), a distinguished short story writer in Sindhi and Hindi. His every new collection of short stories showed up more of the same as before: humbuggery in our dometisc life and our refusal to face new facts of life squarely. His collections of short stories in Sindhi include *Motee Aayalu Maazee* (q.v.).

Isma'ili, the followers of the Imam Agha Khan.

ISSRANI, NANAKRAM (b. 1926), writer and journalist. His books include *Rasaatal D'aanhun*

Bhaarat jo Hindu (1972) and *Sindhupati Mahaaraajaa D'aahar Sen* (q.v.) He edits *Hindu Bhoomee* from Ajmer, since 1968.

istilah, idiom, phrase, mode of expression, small group of words usually without predicate.

Istree-Purush (1995), a collection of one long and two short stories; by Hotu Badlani 'Hot' (q.v.). The long story "Instree-Purush" portrays two lesbian women, Meenu and Rani, the former playing the "woman-husband" to the latter. The two short stories, too, are bold attempts at knowing man-woman relationships.

itihaas, history.

Ithihaas jo Ana-tutandar Silsilo, from *B'eejal* (December 1986-December 1987), incomplete autobiography of Kirat Meharchandani (q.v.)—incomeplete, because the author did not survive to complete it. He narrates his life in its unkind aspects. The death of his wife in December, 1986 provides him with a take off and he describes the hard times through which she and he conducted themselves ever since they got married. Suddenly weakened by the great loss in the death of his wife, he finds himself broken in heart and soul, his grown-up sons standing beside him notwithstanding.

Itihaas Darshan (1968),an erudite book on the philosophy of history; by Tirth Basant (q.v.).

itihaasik drishtee, or historical vision. What it is may as well be understaood by what it is not. An example of what it is not, can be seen from the three selectors' selections—selections. by D.K. Mansharamani, Narayan Shyam and Anand Khemani (qq.v.)—from modern Sindhi literaure as presented in *Modern Indian Literature: An Anthology* (vol.II, Fiction; vol.III, Plays and Prose). ed by K.M. George, Sahitya Akademi, New Delhi.

One can see in these two volumes (i) that the whole of the 19th century of Sindhi literature is ignored (whereas the modern Sindhi literature begins from, to be sure, around 1850; (ii) that in them the earliest writing is from *Deewaan Sangi*, pub. in 1904; (iii) that only four items (out of 25)—those of Sangi, Bewas, Jatoi and Mamtora (qq.v.)—relate to the 1900-1947 phase; (iv) that the 21 items (out of 25) concern themselves with the post-1947 phase; (v) that only three Muslim writers— Sangi, Jatoi and Ayaz—represent the Muslim-majority Sindh of the historical modern period; and

(vi) that the half of the humankind is represented by only three woman-writers—Sundari Uttamchandani, Kala Prakash and Popati Hiranandani (qq.v.).

Ittehaad (1941), a novel by Guli Sadarangani (q.v.). Writen on the theme of national integration, it attempts at uniting people regardless of their different regional and religious backgrounds. Besides he problems of inter-region (Vijay and Aruna) and inter-religion (Hamid and Asha) marriages, the novel raises another one of re-marriage in its sub-plot. Rooted firmly in the time and clime, it creatively translates the Gandhian concepts into actions; at times, these concepts ring very loud in the dialogues of various characters, though.

Jaadoo Nagaree 1981), a collection of children's stories, educating and entertaining; by B.H. Advani.

Jaalee Nota (1978), a detective novel by Sushila Lalwani. The third novel in the series called "Balu Barrister", it depicts an international gang dealing in fake notes—the gang, which is at the end of the novel busted by Balu, the Barrister-at-Law.

Jaam'i Sindhi Lughaat, a comprehensive Sindhi-Sindhi Dictionary of classical and current Sindhi, a project in five volumes-vol.I, 1960; vol.II, 1981; vol.III, 1984; vol.IV, 1985; vol.V, 1988 directed by N.A. Baloch. The first of its kind, it possibly leaves no aspect of Sindhi life and letters untouched.

Jacobabad, originally Yakumabad (meaning the number ONE district), the FIRST district of Sindhi from the north, on the boundry line of Sindh, close to Sibi, Quetta and Baluchistan. The language used there is a mixure of Baluchistani, Pushtu and Siraiki.

jadoo-tono, or black magic, dealing with invisible entities, good and bad spirits - farishta (angels), mamis (female lickers of feet), parees (fairies), devas (giants), bhoots and jinns, etc. In jadoo-tono, a replica idol of gram flour is made and then punctured with needle in order to harm the evil spirits like the shaitaan. It is used for affecting living persons and arousing their love or hatred, inspiring their prosperity or destruction. Jadoo-tono deals with the dark zone of invisible life.

Jag'atguru Vivekanand (1963), a good, dependable boigraphy of Swami Vivekananda; by

Prabhudas Bramachari.

JAG'ATIANI, LALCHAND AMARD'INOMAL (1885-1954), an author of great versatility; died in Bombay, but his earthly remains were, according to his will, immersed in the Sindhu, the river of his homeland Sindh after the Partition; wrote plays, poetic prose, short stories, novels and essays; mainly known for his novel *Choth jo Chandu* (q.v.) and critical works *Shaahaano Shah* (1914), *Soonhaaro Sachal* (1916) and *Berangee Baagh jo Gull* (1920). He wrote "Hura Makhee-a jaa" (q.v.) which is, historically, the first short story in Sindhi.

Jag'iasi, a religious sect cognate with the Udasis among the Nanakpanthi Sindhi Hindus. The Nanakpanthis among the Sindhi Hindus are known by their two sects, viz., the Udasi and the Jag'iasi, descended as they have from the two sons of Guru Nanak, Bab Srichand and Bhai Lakhmichand.

Jag'u Miryoee Sapano (1985), autobiographical writings, by Sheikh Ayaz (q.v.), which read like poetry. The pieces in poetic prose describing incidents from his life celebrate the basic cultural unity of the Indo-Pak subcontient. The author is quite unhappy that the Sindhi Hindus had to leave their homeland and migrate to India in the wake of Partition and narrates a poignant incident on homelessness. It is about his grandfather. After having had a bath at the village well, his grandfather unknowingly carried on his clothings an ant from it (the village well) to his home. When he came to know of it, he took the ant back to his natural surroundings of the well, remarking that he won't make the ant homeless.

Jahanyan Khaandaan (1972), a well documented study of the Sufi dervishes and poets of the house of the Jahanyan, their day-to-day life, practices, thought and poetry; by V.J. Matai (b.1908). It throws light on some socio-political events in the medieval Sindh.

Jaidratha, brother-in-law of Duryodhana; was married to Duryodhana's sister Dussala (q.v.). He was the King of Sindh, who played the role cast upon him by the circumstances in the Mahabharata.

Jai Gangotree (1966) recounts Santdas M. Jhangiani's (q.v.) journey to Gangotri, the source place of the Ganga. The author encounters in good humour the difficult passage to it.

Jail jee Duniyaa (1989), a tr. of Hasu Yagnik's Gujarati stories

Deewaal Paachad nee Duniyaa (1984); by Prabhudas Kundnani (q.v.).

Jail Office jee Daree (1989), a tr. of Jhaverchand Meghani's stories as collected in *Jail Office nee Baaree;* by Prabhudas Kundnani (q.v.).

JAIRAAMDAS DOULATRAM (1891-1979), a first-rate scholar, and the first Chief Eidtor of the *Collected Works of Mahatma Gandhi.* The scholars who wish to follw the development of Sindhi language and literature through the centuries cannot do without the study of his essays, he wrote from time to time on the subject. During the last phase of his life, he strongly advocated the use of Davanagari for the Sindhi language in India, Devanagari being the original and 'natural' script of Sindhi. In *Sindh jee Khoja* (q.v.), some of his essays are collected. Also, see **Gandhijee-a saan Sata D'eenhan.**

JAISINGHANI, CHANDULAL (1919-93), a legal fiction writer published a good number of novels, including *Pahaaree Chotiyoon* (1955), *Bagoo Barrister* (1956), *Baadal Bhoomee* (1957), *Baahi ain Barsaat* (1974), *Ghar Grihan* (1979), *Rohinee-a jo Rooh* (1979), *Umaas* (q.v.), and *Hiku Aham ain B'iyo Waham* (q.v.) in which he makes a plea that the existing law be amended in view of the changing social conditions.

JAISINGHANI, SHYAM (b.1937), a post-modern poet, playwright and fiction writer. He has published two collections of poems, one play, two novels and four collections of short stories. Short story is his main forte. For him, in this post-modern age, it is not only democracy, rationality or industrialised production but also the foregrounding of the sexual self that matters. See ***Hiku B'iyo D'eenhun.***

Jakhro, Jadam, a chieftain known for his benevolence. Folk peotry sings to his glory.

Jala ain Jotiyuni Waaro (1992), a video film-script on the life of Ud'erolal (q.v.), authored jointly by Manohar Bedi and Ja'dish Lachhani (qq.v). Not only through a strong narrative, but also through a series of brilliant images it unfolds the subject.

Jamshed Hameedah (1918), an adaptation of Shakespeare's play *As You Like It*; by Mizra Qalich Beg (q.v.).

Janam Saakhee Varun Avtaar Shree Ud'erolal Saahib (1926), a biography of Ud'erolal (q.v.), by Tahilram Asudomal.

Jangee Taraanaa ain Mutafarqa Geet (1986), a collection of war poems, etc.; by Baldev Gajra (q.v.).

Jang jo Maidaan (1982), a tr. of Jhaverchand Meghani's Gujarati novel *Samaraangan;* by Chainlal Ahuja (q.v.)

Jangnaama (1984), the war ballads; compiled by N.A. Baloch. The eighth book under the Sindhi Adabi Board Hyderabad Sindh's Folklore and Literature Project, it comprises ballads, mainly in the bait form, about fights, battles and wars in Sindh. Not only do these ballads provide the rich sociocultural background to the historical events, but also they open up some new events which are not recorded in history.

Japu jee, by Guru Nanak. The Aadi Granth, compiled by Guru Arjun Dev, opens with this hymn. It is a favourite hymn of the Sindhi reading public. On analysis, it looks that the whole of the Aadi Granth is an exposition of *Japu jee* and the *Japu jee* is that of its own first stanza, the "mool mantra".

Japu Saahib (1970), The text in Punjabi by Guru Nanak and its explanation in Sindhi, by Parmanand Ad'vani. *Japu jee* or *Japu Saahib* enjoys a scriptual position in the Sindhi homes.

Japu Saahib (1976), a study of *Japu jee*; by Lokram D'od'eja (q.v.).

Japu Saahib (1989), a tr. of Guru Nanak's *Japu jee* and poetry, alongwith meanings and commentary by Hari Dilgir (q.v.).

JASHNANI, DAYA LAKHI (b. 1941), the author of four books, including *Mithaa Mithaa B'ol* (1999), in which are collected her stories, poems and articles, mainly for grown up children. This is a book which deals with matters as varied as a cobra snake and the Sindhi deity Ud'erolal for the useful consumption of young minds.

Jasmaa Od'ini, an old folk-tale about a woman of the Od' community. She was known for her fidelity to her husband. A moneyed man wanted to seduce her, but failed *a la* Umar of the Umar-Marui (q.v.) folk-tale.

Jat, one of the oldest tribes, mainly belonging to Jatti Taluka in Thatta, Sindh.

JATOI, HAIDER BAKHSH (1901-70), affectionately called Baba-e-Sindh. His poems written over the years were collected in the book *Jee-e-Sindh Jee-e Sindh* (1970). The book includes two stanzas of a nazm he wrote in 1970, "Ijhaa 'Id Aaee, Ijhaa 'Id

Aaee", when West Pakistan (it was called so because Bangla Desh had not emerged as a free country by that time) as the "One-Unit" was dissolved and Karachi was restored to Sindh. The poet could not complete his nazm, for his condition deteriorated and he succumbed to death.

Jawaahar Darshan ((1965), a children's book, by Deepchandra B'elani (q.v.). It affords the young readers glimpses of the life of Jawaharlal Nehru.

Jawahar Gaathaa (1989), a *Bharatvaasee* publication, ed. by Baldev T. Gajra (q.v.), in which veterans in the field of Sindhi letters write on Jawaharlal Nehru and his times. Jawaharlal Nehru worked with so much creative energy that it would look plain even from the pages of this book why he was heralded as the new hope of the Free India.

Jawaanee-a jaa Jazbaa (1976), a collection of poetic prose pieces, by M. U. Malkani (q.v.). It bares the human mind in its various obsessions, the sexual one not excluded.

Jayanti Dalal joon Behtareen Kahaaniyoon (1987), a tr. of Jayanti Dalal's 'best' short stories in Gujarati, by Manohar Nihalani (q.v.).

jazm, sounding of letter without vowel accompanying it. The letters with jazm on them become parts of conjunct consonants.

"Je Bhaaeen Pasaan Preen-a khe', a poem by Dalpat (q.v.), from *Sindhi Sh'ir jo Intikhaab* (1976), ed. by Ram Panjwani (q.v.). The Sufi-Vedantist poet Dalpat advises people that they should look within themselves, if they wish to see the Beloved. He admonishes them for having hatred for one another.

Jee-a andari Jang (1910), an essay, full of patriotism, by Tolaram Menghraj Balani, a nationalist journalist.

Jee-a Jharoko (1975), a book of poems of controversial authorship. It won its author (?), Laxman Bhatia "Komal' (q.v.), a Sahitya Akadami award in 1976.

Jee-e Sindh (1984), a collection of poems by Kamal Sartaj. Characterised by nostalgia, the poems sing the glory of Sindh and underline the unreality of two-nation theory on which the Partition was based.

Jeevan Hika Jaddojehad (1992), autobiography by Ram D. Mamtani 'Naval' (b.1921). Besides being a record of the author's sweet and sour memories, it is an interesting socio-political document of the times.

Jeevan Jhaankiyoon (1969), edited by Lal Pushp (q.v.); contains biographical sketches of great Sindhi poets and writers - Shah Latif, Sachal Sarmast, Chainrai Sami, Bherumal Meharchand, J'ethmal Parsram and Amarlal Hingorani (qq.v.) and carries an erudite prefatory essay on the art and craft of biography-writing by the editor.

"Jeevan Jhalakoon", from *Tunhinjee Munhinjee Kahaanee* (1991), by Chatru Nagpal (q.v.). It presents a pageantry of life, as lived by the author in the company of women. Once he heard his grandmother forewarn her daughters-in-law that they keep away from the visiting one-eyed mendicant, Nishchal Bhagat by name, for he was womaniser and gave his pubic hair to a barren lady in the neighboured in order to beget a child. When the author grew up his father hired goons to get him evicted from the house; the father wanted to sell it on a high price and settle his son alongwith his family in a sub-urban flat.

Jeevan Jot (1966), a collection of scholarly essays; by Tirth Basant (q.v.).

jeevan katha, a biography.

Jeevan Maathur (1956), literally meaning 'the valley of life', a commentary on Shah Latif's Sur D'ahar; by Lalchand Jag'atiani (q.v.). Also, it contains an authentic life-story of the author (Jag'atiani) by Kaikei P. Advani.

'Jeevan", PAHUJA KISHORE (b.1922), a short story writer. His collections of short stories are: *Roshan Mustaqabil* (1991), *Krodhi* (1993), *Pakhriyal Motee* (1993) and *Ghamandi* (1994), Also, he published *Sachai jee Jai* (1995), a story in verse, for children. It is based on the Mahabharata. In the preface to the *Roshan Mustaqabil*, he charts out his development as a writer of social realism.

Jeevan Raag' (1973), the second collection of poems by Hasaram 'Piya'. It marks two distinct stages of the poet's development:at first, he seems to have derived physical pleasure in contacts with nature and the nature made, and then his outlook matures and nature and its objects become a backdrop for the hopeless drama of the suffering humanity. But for some Hindi-ised verbal forms, his poetry shows the suave vitality of the language.

Jekee D'itho Ho So Moon (1982), a travelogue about the Soviet Land, by Kirat B'ab'ani, who visited the country in 1981.

Jekee D'itho Moon (1993), a collection of seven short stories based on the author's idealistic attitude on life; by Phatan Purswani (q.v.). As the very title of the work suggests, the author shows in them what he himself has seen in his life.

J'ethmalami, Ram (b. 1923), a distinguised lawyer. He has also written perceptibly on the history and culture of Sindh, in English.

J'ETHMAL PARSRAM. See **GULRAJANI, J'ETHMAL PARSRAM**.

J'ethmal Parsram (1990), a monograph in the Sahitya Akademi series of Makers of Indian Literature on J'ethmal Parsram Gulrajani (q.v.); by Deepchandra B'elani (q.v.).

J'ethmal Parsram ain Sandasi Choonda Likhyatoon (1991), selection from J'ethmal Parsaram's (q.v.) writings, ably edited by Motiram S. Ramwani (q.v.). The first part of the book assesses J'ethmal Parsram as man, writer, journalist, critic and scholar, his various aspects, and compiles bibliography of his works. The second part comprises the selections.

J'ETHWANI, PREMCHAND (b. 1934), a poet, who published *Gulnaar* (1987), a collection of ghazals, and *Amal-taas* (1990), a collection of new, non-metrical poems.

JETLEY, KISHINCHAND TOPAN LAL (1910-95), a great Sanskritist and Sindhi grammarian; translated into Sindhi some Sanskrit classics, including *Shringaar Lahar* (1972), poetic translations from *Amaru-shataka* and *Shringaar-Tilaka* and Kalidasa's *Meghdoot* (1981). See ***Meghdoot***. His other works include *Moen je Dare jee Sanskritee* (q.v.), *Sindhi Naalani main Sindhiyat jee Sug'andh* (1986), *Sindhi Vyaakaran Parichaaya* (1989) and *Sachitra Sindhi Zevar* (1994). Besides, he had been editing *Sindhi Soonhoon*, a quarterly journal devoted to the Sindhi research.

JETLEY, MURLIDHAR K. (b.1930), a well-known linguist and scholar. Among his works are *Sindhi Saahitya jo Itihaas* (1972), *Lalchand Amard'inomal* (1985), *Sindhi Vyaakaran* (in collaboration with Satramdas Saa'il and Parso Gidwani, 1985), *Avaailee Shaay'a Thiyala Sindhi Lok Kahaaniyoon* (1986), *Shah jo Risaalo : Hiku Abhyaas* (1992); *Sindhi B'olee-a jo Sirishto ain Likhaavata, Sindhi B'olee-a joon Lipiyoon* (1999). The last book is on the structure of language and writing system, scripts of Sindhi language.

Jhangalee Gula (1988), a collection of new poems, not according to the rules of prosody, by Hari 'Dilgir' (q.v.)

The poet says that the 'jhangalee gul' or the forest flower appears on its own, like cacti, with its peculiar beauty in the jungle of his mind. According to him, he was a willing prisoner of metrics for more than fifty years, but for the last three years he has been, as it were, on parole. Freedom he experiences reveals itself in exuberant emotion of the prose-poems in the book. See "**Hari Dilgir je Maut khaan poi**".

JHANGIANI, SANTDAS M. (1926-88), essayist and short story writer. His works include *Jai Gangotree* (1966), a travelogue; *Halu Punhal* (1966), essays; *Paapa jee Maayaa* (1967), short stories. Also, see ***Tini Sipoon Sojhe Kadhiyoon Paataaraan Pehee.***

Jhirikee-a Ladho Takkoo (1979), a children's book of stories, by Jag'dish Lachhani (q.v.). It contains eight delightful Sindhi folk-tales and fairy tales, retold by him.

Jhoole Lal, see **Ud'erolal.**

Jhoole Laal, a weekly est. at Ahmedabad in 1966, by Dayal Motwani. On the occasion of its Silver Jubilee celebrations on April 14, 1991, Muhammad Ibrahim Joyo of Pakistan participated. When he met Gangaram Samrat (q.v.) there, after the lapse of more than four decades, he addressed him in the same old way as "Gangu" and said, "Ke Od'aa ee D'oor ain Ke D'oor Bi Od'aa Supreen". The bond of language is stronger than that of religion.

Jhoolé Laal-B'eraa Paar (1994), a cassettee of bhajans, or devotional songs, written by J.K. Setpal and Vasudev Nirmal (qq.v.); sung by Ghanashyam Vaswani, to the glory of the water deity, Jhoole Lal (q.v.).

Jhurial Jeeu (1971), a collection of poems by Em. Kamal (q..v.). In it, the poet sticks to 'ishq (love) in its old fixations and also in the ghazal form, historically suited to such a content.

jiddat, novelty of expression; modernity.

Jiddat jo Mafhoom ain Sindhi Kahaanee (1975), a critical evaluation, by Hiro Shewkani (q.v.). It dwells on the concept of modernity vis-a-vis the Sindhi short story.

JIVITSINGH (1834-91), a *jnan-margi* Sindhi poet, writing in Hindi.

Jnan-Gangaa (1975), a commentary on the Vedas and the Vedic dharma, by Gangaram 'Samrat' (q.v.) It dilates on the necessity of both the group religion consisting in rituals of *yajna* and *havana*, worship of the *japa* kind, etc,. and private spirituality in life.

jog'i (skt. yogi), a selfless worker in the pursuit of the ideal. Shah Latif (q.v.) describes him in the Sur Khahori of his *Risaalo* as struggling ceaselessly to reach his goal, detached from relationships.

JOINDU, or **JOGINDU** (c. 8th century), in whose Apabhramsa work *Paramapyayaasu* (Skt. *Pàramatma-Prakaash)* 445 verses appears, dealing with soul, Super-soul and the universe. In one of his verses, he says, God resides not in temple, icon or picture. He is in the mind, evenly balanced and non-dualistic. He is a poet like Svayambhu, Dhanapal, Hemachandra and Abdur Rehman (see **ADDHAMAN)** who belonged to the western region of India and wrote in Apabhramsa.

Jot (1896-1947), the first full-fledged literary journal. From 1899, it came to be edited by Parmanand Mewaram (q.v.), who made it a great vehicle of the Sindhi experience and expression. After Parmanand Mewaram's death in 1938. N.F. Kotwani took over as its editor. Also, see **akhbarnawisi.**

'Jot', GOGIA JEEVAT (1929-95), a distinguished writer for children. His books include *D'aadee-a joon Aakhaaniyoon* (1960), *Pariyuni joon Aakhaaniyoon* (1968) and *Akhaaniyoon ee Aakhaaniyoon* (1979).

JOTWANI, ISHWARI (b. 1930), novelist and essayist. Her novels are *Muhabbat jo Tyaaag'* (1952), adapted from Hindi, and *Ulfat jee Aag* (1957). Her work *Chhatrapati Shivaji* retells the lifestory of Shivaji, a great Maratha warrior. She is given to an idealistic view of life in her works.

JOTWANI, MOTILAL (b. 1936), poet, fiction writer and researcher in Sindhi, Hindi and English. Author of more than fifty books in the three languages, he has been honoured with many national awards and international assignments. Among his works in Sindhi are *'Anaasir jee Saazish* (1968), *Sanb'andhani je Sarakuni te* (1982) and *Purush ain Prakritee* (1997), collections of poems; *Parampaaraa-heen* (1970), *Kotha* (1985), *Sunj'aanap jo Sankat* (1992) and *Naen Sire khaan* (1997), collections of short stories; *Te Nandhaa Novel* (1992), three novelettes and *Aaun Jo-ee Aahiyaan So-ee Aahiyaan* (1999), a novel; and *Aatam Kathaa je Naale mein* (1994), autobiography (qq.v.). Known for his M.Lal trilogy (three novelettes) he envinces a kind of religiosity which runs deep through his works, his religiosity consisting in his moderating the present-day sensual and sexual mores.

JOTWANI, NANDLAL (b. 1938), a senior journalist, former editor of the *I.A.F. Journal.* Also, he has worked on the *Sindhi-English Dictionary* at the Deccan College, Pune (1964-65) and translated some Sindhi works into English.

JOTWANI, WADHUMAL KIMATRAM (1914-76), an author and a social worker. He helped further the cause of Hindi education in Sindh. His works include *Prem jee Pyaas* (play, 1932), *Geeta Jnaan* (poetry, 1933), *Andara jaa Umanga* (short essays, 1934), and *Droupadi* (a character study, 1941).

"Juhu-a je Kinaare", a well-known one-act play, first published in *Raabel,* Delhi 1965; by Gobind Malhi (q.v.). A short "nukkaar natak" (street-corner play) having only two characters, it depicts the problems of a middle clas householder living in a city. Hard-hit as he is by the soaring prices, he cannot treat his wife and children to *bhelpuri* on the Juhu beach in Bombay. Santosh, the other character in the play, restores his sagging faith in himself.

JUMANI, MADAN (b.1934), a distinguished playwright, director, producer and actor. He has produced more than hundred one-act plays for Radio and more than fifty three-act plays for the stage.

JUNEJO, ABDUL JABBAR (b.1935), a distinguished scholar, researcher and writer. His *Sindhiyoon* (1970) and *Sindhi Adab jee Mukhtasir Taareekh* (second ed., 1983) are works of painstaking scholarship and research. Also, he published *Abaano (*short stories, 1958) and *Sooree Aa Seengaar* (novel, 1963).

Juriyal Jinisaan Jindu (1988), a travelogue by Hari Motwani (q.v.). Marked by sincerity, simplicity and precision in describing the people and places the author visited in Sindh after about 40 years of 'displacement', it is a journey from a dream (he regards India, his country of residence after the Partition as an unreal dream) to a reality (that is Sindh, where he was born).The book testifies that common language Sindhi binds the two Hindu and Muslim communities together.

Kaak Chhade Viyaa Kunda te

(1986), a volume of tributes from writers and artistes to Hemraj Nagwani (q.v.), a versatile writer and stage-artiste; ed. by Laxman Bhatia Komal (q.v.).

Kaako Kaloomal (1990), the firstever Sindhi one-actor play; by Madan Jumani (q.v.). The main strength of the play vests in its dialogues, at once humorous and satirical.

Kaamil jo Kalaam (1954), selections from *Shah jo Risaalo* (q.v.), subjectwise, e.g., Alif: the real letter Alif stands for Allah, etc.; by J.K. Bhavnani (q.v.).

"Kaaniru", literally meaning "a coward", is a well-known short story, from the *Koonj* (q.v.), 1968, by Vishnu Bhatia (q.v.). It tells how Ramaprasad comes to Mumbai in search of a job and meets Kalicharan who had already adapted himself to the Mumbai life. As Ramaprasad settles down in the new environs, he legitimately hopes for a happy married life. But at the end, the reader is left wondering whether Ramaprasad would like many others in the city take to Kalicharan's ways and visit the houses of ill-fame in the red-light aea.

Kaantaa (1946), a tr. of G.T. Madholkar's Marathi novel of the same title;, by Nanak Hingorani.

Kaath je Saanche mein (1971), a posthumous publication of five short stories, by K.S. Balani (q.v.), a great might-have-been, who died young. The short stories highlight the everwidening gap between the older generation fondly believing in the coustomary values and the younger one rejecting them as anachronistic.

Kachchaa Dhaag'aa (1966), the first novel by Shyam Jaisinghani (q.v.), in the form of extracts from diaries and letters, held together by romantic incidents.

Kachchhi. One of the dialects of Sindhi. It is mainly spoken in Kachchh and Saurashtra regions of Gujarat. Like the standard Sindhi, it retains short vowels at the end of double sonant consonants gg, jj, dd and bb (transliterated in the Roman script as g'. j', d' and b'). Besides, it follows the Sindhi practice of not doubling surd consonants, so that, e.g., we have *hath* (a hand)-not *hatth,* as in Punjabi; or *haath,* as in Gujarati.

Kachchhee Shabdaavali (1966), a Kachchhi-Gujarati-English lexicon; by Santibhai Acharya.

Kadahin Kadahin (1999), a collection of poems, sensitively done, by Rashmi Ramani.

kafee, a lyrical song.

kafir, a 'non-believer', a God-less person.

Kahaanee (est. in 1939), a literary periodical given to the publication of fictional works, original and translated/adapted in Sindhi. Edited by Jag'at Ad'vani (q.v.).

"Kahaanee-a jee G'olhaa mein", a well-known short story by Lal Pushp, published in 1957. It delineates a young man, who tells his father that he wishes to be a short fiction writer. The considerate father helps him to know that for good writing one should come in contact with people, and for very good writing one must love them. He introduces him to a stranger whom his wife deserted. The young budding writer learns through the stranger's life that a woman cannot love her husband, if he does what she should ordinarily do.

Kahaanee Hika Kaamil jee (1980), a popular biography of Swami Parmanand, known for his Vedantic and Sufist thought in his poetry.

Kahaanee Kalaa jo Vikaas (1972), a study on the Sindhi short stories in the context of the great short stories of the world.

Kahaanee Karmayogee-a jee (1975), a biography of Pribhdas Tolani, a philanthropist and founder of educational institutions; by Hari Dilgir (q.v.).

"Kahaanee-Kavitaa", a well-known poem by Khialdas Begwani 'Fani', from his book *Khizaan jee Khushboo: Peelaa Pana* (qq.v.). A narrative, it tells how the princess of Roop Nagar lost and eventually found her necklace. Before taking bath in a secluded section at the nearby riverbank, she put off her necklace. A swan took it away on a tree. On hearing that the necklace had been lost in the river, the king ordered his divers to retrieve it from the waters. They 'saw' it; but every time they tried to get it, they failed. At last, the passing-by goat-herd told them that the necklace they had 'seen' was only a reflection of the real necklace left abandoned by a bird on a branch of the tree. The poor people mistook the reflection for the real. Now, they all knew that all was Maya, an illusion.

kahani, short story, a form of literature.

Kahu jo Daro, the mound of Kahu, to the east of Hyderabad in Tharparkar district. Its excavation in 1910 revealed that there had been a Buddhist religious centre more than a millenniun before the advent of Arabs in Sindh.

KAKA, DAYANAND L. (1917-1996), scholar in Persian and Sindhi; poet in Sindhi. Studied Persian under H.M. Gurbkhshani (q.v.). He compiled an anthology of select . Ghazals in Sindhi.

Kakha ain Kaanaa (1966), a collection of essays by H.I. Sadarangani (q.v.). It is a much-prescribed textbook of essays for the undergraduate students.

Kalaa Ja'gat (1981), a history of painting, sculpture and architecture; by Ghanshyam 'Sagar'.

Kalaam Girhoree, (1956), poetry of Abdur Rahim Girhori (q.v.), edited by U.M. Daudpota (q.v.).

kalam, poetry.

Kalani, Hemu, (1923-43), a young revolutionary, Bhagat Singh of Sindh, who responded to the call of "Do or Die" during the freedom struggle. He was hanged by the Martial Law Authorities in Sukkur on January 21, 1943.

KALA PRAKASH (b..1934), novelist and short story writer. Among her works are *Hika Dil Hazar Armaan, Sheeshe jee Dil, Hiku Sapano Sukhani jo* and *Hayaatee Hotani Re,* novels; Her *Je Hinare Manjhi Hurani* is an outstanding work in the field of travelogues.

kala-vibhajana, or periodisation. Sindhi and other modern Indian languages may be, according to *Sindhi aur Hindi: Aadaan Pradaan* (1995), periodised in (i) Adi-kala, from first century AD to 1000 AD, when the Prakrit and Apabhramsa languages flourished, (ii) Madhya-kala, from 1001 to 1850 when the modern Indian languages emerged from their earlier Apabhramsa stage and developed further, and (iii) Adhunika-kala, from 1850 to date, the modern age.

Kalhora, the rulers of Sindh between 1717 and 1783, when the Talpurs took over from them.

kali yuga, the fourth of the four ages in a world cycle.

kalpana, imagination.

'Kalpana', MOHAN (1930-92), the precursor of New Writing in Sindhi. He published 12 novels, including *Runj ain Paachhaa* (q.v.), four collections of short stories and a good number of critical essays. He was known for his peppery with which he flavoured every sentence he wrote or spoke. Received a Sahitya Akademi award for his collection of short stories *Uhaa Shaama* (q.v.) in 1984.

KAMALA HIRANAND (b. 1912), a crusader writer, who at her young age wrote an essay for the school magazine as to why her widowed mother should be according to the unjust custom for the widows of her time made to sit on the floor covered with dirty sheet three days a week from 3p.m. to 7p.m. for twelve long months. The book *Bhinn Bhinn Sug' andhee Phool* (1990) collects between its two covers essays and stories written over the years on religious, social and political subjects. These afford a peep in the present-day Sindhi world.

'Kamal', Em. (BINDRANI MULCHAND) (b. 1925), poet. His poetical works include *Ninda ain Jaag'a* (1966),. *Jhuriyal Jeeu* (1971), *G'arander Barfa jaa Naqsha* (1975), *Roshan Raahoon, Dhundhalaa Maaga* (1981) *Panjaah Ghazal* (1983) and *Baahi jaa Waaris* (q.v.). The last work won him the Sahitya Akademi award in 1989. Reflecting vitality, grit and gutsiness of good old universal values in life, he ironically looks at what is happening around us, engulfed as we are by pop culture, individualism and selfishness. Turn/twist of the phrase and irony in the life-situation are his main forte.

kamma, the Buddhist law of kamma (Skt. karma) and rebirth; every moral or immoral action yields a resultant; new life in a good or bad state is determined on the basis of such resultants.

***Kandani jo Murabbo*,** a collection of humorous and satirical writings by Chatru Nagpal (q.v.).

***Kandiree-a Waarani jo Kalaam*,** a collection of poetry by Rohal (1734-1804) and Murad (1743-96) (qq.v.), the two Sufi faqirs of the eighteenth century; edited by Lutf Allah Badawi in 1964. In his learned introducation to the edition, Badawi rightly observes that Kandiree (taluka Rohri, district Sukkur) in Sindh produced Rohal, whose descendents contributed to the Sindhi Sufi poetry a great deal for about two centuries. The Kandiree poets wrote quite a bit in Hindi, too.

***Kaniyoon*,** (1999), a collection of book reviews, by Nand Chhug'ani (q.v.). Marked by his wide understanding of Sindhi literature, it presents the books, under review by him, in their proper perspectives.

Kanwar (1957), a biography of Sant Kanwar Ram (1885-1939); by Tirth Basant (q.v.): portrays the Hindu saint, who worked for the Hindu-Muslim unity in Sindh, but fell to a religious fanatic's bullet in December 1939. The author weaves the martyr's life-story with the warp and woof of objective facts and personal memoirs of the conflict-ridden times in Sindh towards the end of the British rule in India. He received the Sahitya Akademi award for it in 1959.

Kanwar Paaroon Paataar mein, a column introduced in the *Koonj,* a literary magazine, in 1965, featuring the leaders of Indian cultural heritage. Vasdev Nirmal (q.v.) presented selections from Valmiki, Kalidasa, Vidyapati and others in verse. These pieces show great rigour in the handling of form and enormous vigor in their content.

Kanwar Paaroon Paataar mein (1984), a competennt comparative study of Shah Abdul Latif's (q.v.) Sindhi poetry with that of Hindi, Panjabi and Persian poets; by H.I. Sadarangani 'Khadim' (q.v.).

Karachi, an important city on the Arabian sea in Sindh.

Karbala, a place in Iraq where the martyrdom of Imam Husain, the grandson of the Prophet Muhmmad, and his family and friends took place in 680, about 50 years after the Prophet's death. The tragedy at Karbala has been a subject of many a dirge and drama in Sindhi. Shah Abdul Latif composed "Sur Ked'aro" commemorating the event.

"Karbala", a poem by anonymous poet, describing how Husain fought in the battle-field of Karbala and fell a martyr. Dying, he said, "I offer myself as a sacrifice to my people."

"Kareemaa Natural", one of the poem appended to *Deewaan Bulbul* (1891) of Shamsuddin 'Bulbul' (q.v.). Playfully written in the mat̲hnawi form, it has the first hemistich in Sindhi and the next in Persian, the Persian one from the Persian poet Saadi's *Karima.* As it is in the very title of the poem, Bulbul lambasted the Indian Muslims' blind imitation of the English way of life. He had digs at them, when he said, *inter alia,* "Bring me half a pound of good whisky, (then from Saadi's *Karima*) O Benevolent One, have mercy on our state of affairs".

"Kari Duniyaa mein Dil Vad'eree", a well-known poem, from *Sh'ir Bewas* (1953), by Kishinchand 'Bewas' (q.v.). The poet exhorts people to live and let live, to be large-hearted enough to accommodate all in one family of man.

Kari Qabool Qadmani mein (1994), a cassettee containing lyrics by Noori (Sadhu T.L. Vaswani) and Anjali (Sadhu J.P. Vaswani), sung by Sheila Mangtani and Vishwajeet. A spiritual tonic.

karo-kari, a man and woman, found in an objectionably compromising position and killed there and then.

Kashamkash (1971), a collection of 13 short stories by A.J. Uttam (q.v.). The short stories, including "Peeree-a jo Tosho", illustrate the writer's credo of commitment. "Milaavat", another short story of unconcealed social purpose, refers to both the adulteration in foodstuff and adultery in man-woman relationships. The short story "Raajaa" won him a prize at the Asian-African Writers' Conference held in Russia in 1973. Marked by progressivism, the short stories portray the Sindhi society in its weaker sections.

Kashf al-mahjoob, the unveiling of the veiled; the oldest Persian work on Sufism by Uthman al-Hujwiri (b. circa 1000), translated into Sindhi by•Atta Muhammad Haji, published in 1989. According to it, it is heretical to say that in the state of *fana* human personality merges into or even mixes with the Divine Personality; man at that time is sustained by the divine attributes, which, however, do not come to inhere in him.

Kashmir jo Sair (1926), a travelogue, by N.R. Malkani (q.v.). It brings out in word-pictures the beauty of Kashmir, the paradise on earth.

KATARIA, SHAUKATRAI MANSHARAM (b.1933), a poet of the *Pechu Preen-a jo* fame (1990).

katib, a calligrapher.

Kauromal Sindhi Sahita Mandal, a publishing house, est. at Hyderabad Sindh in 1925, by Harisunder Roopchand. After the Partition, it was shifted to Ajmer. Now, it is defunct.

kavita, poetry. Central themes of poetry, according to a celebrated poet, are the frailty of human achievement in the face of nature's imperious majesty; the fragility of love and the inexorability of death; the anguish of loss and the never-to-return beauty of the single moment.

Why does the Sindhi genius rejoice the most in poetry? Maybe, it is because the Sindhi people have, as perhaps no other peoples in India have, over the centuries lived through fires—the fires, which, in the first instance, appeared in the alien onslaughts on Sindh, the geographical gateway of India, then showed themselves in love-hate relationships among various .native an foreign communities and finally surfaced in the wake of Partition of the country in the problems of co-existance and rehabilitation for them. The Sindhi poetry representing the Sindhi people as it does, mixes memory with desire, looks back to the past and forward to the future, standing solid and firm on the grounds of the present.

kavya-atma, the soul of poetry. It is rasa (q.v.), or aesthetic pleasure.

kavya-sarira, the body of poetry formed by the shabdartha, the words and their meanings in their togetherness. Rasa (q.v.) is the kavya-atma, the soul of poetry.

kavya shastra, poetics (Sindhi). though complementary to literary criticism in its present-day extended sense, poetics is not exactly a part of it. For, literary criticism concerns itself with the literary works themselves and poetics is a philosophical activity within the former's orbit and deals with the analysis and judgement of concepts regarding poetry or literature.

Since the Sanskrtical Sindhi works could not survive the Muslim rule in Sindh particularly from 1701 to 1843 (Kalhoras and Talpurs, qq.v.), there is no trace of any indigenous system of poetics having been in vogue in Sindhi until the first quarter of the twentieth century. It may be observed that when the Sanskritical Sindhi language reached a definite stage of development, the Persian life and letters, owing to the peculiar geographical and political conditions in Sindh, started showing their influence on it. This explains why in Sindh before the Partition very few of the literary principles based on the Sanskrit poetics formed part of the Sindhi teaching curricula, and there were no Sindhi standard books dealing with various aspects of *kavya shastra*, and the Sindhi dictionaries remained devoid of the requisite terminology. What showed itself was the Perso-Arabic poetics in its rudiments.

The Perso-Arabic poetics talked of two concepts, in the main, of *fasahat* and *balaghat* (qq.v) and judged all the literary works by them. The derivative and dilettante Perso-Arabic poetics for Sindhi also referred to the twin concepts of *takhayyul* and *mahakat* (qq.v.) which were alien in their origin.

It was in 1923 that H.M. Gurbakhshani (q.v.) showed some kind of acquaintance with the indigenous poetic in the indtroduction to the *Shah-Jo-Risaalo,* vol. I. In 1953, J. K. Bhavnani (q.v.) made an earnest effort in reviving our interest in the Sanskrit poetics and Indian prosody by bringing out his book *Chhanda Sug'andha.* In it, he wrote cursorily about the principles of *chhanda shastra* and made a passing reference to the subjects of *bhava, rasa* and *alamkara.* L.. H. Ajwani (q.v.) characterised Bhavnani as the pioneer in the field.

In the Independent India, the literary principles based on the Sanskrit poetics came to form a part of the Sindhi teaching curricula for Higher Secondary and College students. For such students, Motilal Jotwani published *Alamkaara ain Chhanda in* 1962. A small book in the Devanagari script on the subject, it opens up in Sindhi for the first time in centuries of the Perso-Arabic influence, the four aspects of *kavya shastra,* viz. *rasa, alamkara, dhvani* and *chhanda.*

Around the year 1970, Motilal Jotwani published a series of articles in Sindhi, studying the Sindhi Sufi poets Shah Abdul Karim and Shah Abdul Latif from the point of view of Sanskrit poetics. About the latter he said among other things that the *Risaalo* involved all the significant emotions, not only pity and fear, as in Aristotle. *Shah-Jo-Risaalo* awakens the erotic, the comic, the frightful, the disgusting, the tender, the tranquil, etc. The poet effects universalisation (*sadharanikarana*) of his own emotions, depending on his *kalpana* (imagination) and *samavedana* (sensibility) which organise *bhava* (emotion) and *vibhava* (objective corelative). Curiously enough, Krishna Rayan regards Jotwani's application of the *rasa-dhvani* concepts to the poetry of the medieval Sindhi Sufi poet(s) as "enthusiastic" (see Krishna Rayan's the *Burning Bush : Suggestion in Indian Literature,* 1988, p.3).

In Sindhi, J.K. Bhavani, deals with these concepts at a greater length, in his *Panja Ganja : Bharati Saahitya Sidhaanta* (1973). As the title of the book *Panja Ganja* (literally meaning "Five Treasures") suggests, it bares open the five treasures of Natya Shatra, Rasa Shastra, Alamkara Shastra, Sahitya Shastra and Chhanda Shstra. Throughout this book, the author has given English equivalents of various Sanskrit terms, which have also been adopted by other Indian languages, he having done so for the Sindhi language. He has not omitted a few Persian equivalents which he could find available in that tradition.

At present, the study of the indigenous Sanskritical poetics has attracted a good number of Sindhi scholars in India and Pakistan.

KAZI, ELSA GERTTRUDE (1884-

1967), a German lady married to a Pakistani Sindhi scholar, Allama I.I. Kazi. A lover of Sindhi litrature, she translated selected 600 baits from *Shah jo Risaalo* in her *Risalo of Shah Abdul Latif* (1965).

Ke-ee Kitaab (vol.I, 1979; vol.II, 1982), autobiography by Karimbakhsh Nizamani. It is a voluminous book which just talks, doesn't say significantly much about its author and his times. Written in a verbose style, it reveals externals of life in a feudatory in Sindh before the Partition, and of life of pseudo-progressivism in the changed circumstances after it. A great singer himself, the author includes many a song in Sindhi, Urdu and Hindi. A 'musical' atmosphere, without the height and the depth to which music can rise and descend, pervades the whole book.

Keenjhar, est. in 1987, a research journal pub. by the Department of Sindhi, Sindh University, Jam Shoro, Sindh ed. by Abdul Jabbar Junejo (q.v.) and Hidayat Prem.

Ke Saa'itoon Saj'anani saan (in four vols. pub. between 1959 and 1965) by Sain Rochaldas, a disciple of Sain Qutbn Ali Shah (qq.v.). The book collects a spiritual dialogue between the Sufi Sain Rochaldas and his devotees. Some moments with the Master, and a religious man feels that he is quite near to God.

KEWALRAMANI, ANEETA KAMAL (b. 1932), a writer who was awarded the Gujarat Sindhi Akademi's prize on her collection of poems *Khiriyaa Khatanhaar* (1985). Her works include *Sundaree ain Seengaaru* (1966); *Gharu, Mithiro Gharu* (1986), essays and *Hika Naeen Shurooaat,* short stories (1998).

Khaahee-a je Chautarf (1976), a novel by Shyam Jaisinghani (q.v.). Influenced by individualism of the West, it portrays, not very realistically in the Indian conditions, its central character in his highly individualised way of life.

Khaalee Hatha (1969), a short novel, influenced by the New Wave writing, by Mohan Deep.

Khaamoshee-a jaa Daairaa (1972), a collection of short stories by Nari Padam. The writer shows the desired restraint in handling human situations.

"Khaanvaahan", a well-known short story by Kala Prakash (q.v.), from the *Naeen Duniyaa,* of 1956. It tells how the Sindhis were scattered all over India after having been uprooted from Sindh in the wake of Partition.

Many families, originally from Khaanvaahan, a village in Sindh, settled themselves in Kubernagar of Ahmedabad. They looked for the same old environs of Khaanvaahan there in Kubernagar in vain.

'Khadim', IMAM BAKHSH (1860-1918), poet. His *Kulliyaat-i-Khaadim* was posthumously published in 1958.

'Khadim', SADARANGANI HARUMAL ISARDAS (1913-92), a well-known scholar in Sindhi and Persian, poet in Sindhi. His collections of poetry include *Rangeen Rubaa'iyoon* (1959), *Rooh D'ino Relo* (1963), *Pirah jee Baakha* (1972) and *Cheekha* (q.v.). His *Persian Poets of Sindh* (1956) is a learned piece of research on the subject.

Khaftee Khatani jo Khaako (1965), a collection of personal letters written to Manohardas K. Khilnani (q.v.) by persons who matter in the Sindhi literary circles. Some of these letters are revealing in that their writers are caught in the moments of decision, indecision and wrong decision over matters concerning the contemporary Sindhi life and letters.

KHALID, KARIMBAKHSH (b.. 1928), a celebrated author of *Shah Abdul Latif Bhitai* (1953), *Sindhi Sahaafat* (1955) and *Sachal Saaeen* (q.v.), among other works.

khanda-kavya, a short epic.

Khand'har (1968), an anthology of seven short stories, brought out by the Koonj Publications of Mumbai. In the title story "Khand'har", Guno Samtani (q.v.) tells how Shankar, its hero, dissociates himself from Hema, the heroine, with whom he had close friendly relations before his passage to England for higher studies. With a sense of alienation imported in his being, Shankar shuts the door on her.

khanqah, a Sufi place, equivalent to a saint's ashram.

Khata, Interview, Taqreeroon (1991), letters interviews, speeches by Sheikh Ayaz (q.v.). It affords a peep into the celebrated poet's mind and art.

Khatee Aayo Khaira saan (1984), a full-length drama, by Ram Gianchandani (q.v.). A non-resident-Indian in search of his roots decides to stage a come back in India and help his newly married daughter and her husband to establish a bussiness firm here.

KHATTI, JALAL, a contemporary of Shah Latif (q.v.). His was the erotic poetry in Sindhi at a time when *tasawwuf* (Sufism) was the main trend. Written in the d'ahasoo form, his poems used words from ten languages and dialects, viz., Sindhi Vicholi, Sanskrit, Thari, Lasi, Lari, Siraiki, Kachchhi, Arabic, Persian and Pushto.

KHATWANI,'KRISHIN (b. 1927), a distinguished novelist and short story writer, has published five novels including his best-known *Yaadi Hika Pyaar jee* (q.v.), six collections of short stories, one play, one collection of biographical sketches and one travelogue. Lately, he has been writing poems which look like entries in his diary.

Khayaal (1960), a collection of 12 essays, by Motilal Jotwani, with the Foreword by Jairmdas Doulatram (qq.v.) A piece with the general trend of collections of essays, it discussed the literary trivia in the *sant*-Sufi Sindhi poetry, Tulsidasa's *Ramacharit-maanas,* the progressive poet Goverdhan Bharati, Asanand Mamtora's short story 'Kikee', the fine arts, art and morality, etc.

KHEMANI, ANAND (b. 1933), the author of two collections of short stories, one novel and two volumes of anti-poems. Also, he has translated into Hindi L.H. Ajwani's *History of Sindhi Literture* and Kalyan Advani's *Sachal Sarmast*. Also, see ***itihaasik drishtee.***

KHILANI, LAKHMI (b.1935), a reputed playwright and short story writer. He edits *Rachanaa,* an influential literary magazine from Adipur (Kachchh) and received a Sahitya Akademi award for Sindhi on his collection of short stories.

KHILNANI, BHAGWAN F. (b.1921), a poet, whose last collection of ghazals *Chhalkaayumi Paimaano Dil jo* (1995) is also done in a romaantic vein. As the poet says in his introduction to the book, his poetry doesn't hold a mirror to life, but holds life to a mirror and looks for its beautiful aspects in it.

KHILNANI, KAUROMAL CHANDANMAL (1844-1916), the father of Sindhi prose. He published several works in discursive and non-discursive prose, the first among them being *Pako Pahu* (1862) which made a strong plea for women's education. His *Aarya Naaree Charitra* (1905) narrates the lives of some great Indian women. Forty-four of his essays on a great variety of subjects like the Panchayats, health, agriculture and folk-lore in the style, at once simple and stately, have been collected in *Saahitik Pushp* (1960). The first of the Sindhi prose writers' quartet, alongwith Mirza Qalich Beg, D'ayaram Gidumal and Parmanand Mewaram (qq.v.), he helped develop the Sindhi prose during its formative years.

KHILNANI, MANOHARDAS KAUROMAL (1897-1984), essayist and story writer. His works include *Mana Jaa Manyaa* (1927), *Akhlaaqee Aakhaaniyoon* (1937), *Mulhaaita Moti* (1946), all of them tales, not the proper short stories, which he partly adapted; and *Saahita jo Seengaaru* (1965), essays. Also, he edited *Saahitik Pushp* (1960), a collection of essays by his father Kauromal Chandanmal Khilnani (q.v.).

KHILNANI, METHARAM HARUMAL (b. 1905), a chronicler of events during the Independence movement in Sindh, who published his magnum opus *Aazaadee-a laai Aandolan* in 1973.

Khirthar, the. The mountainous range in the north-east of Las Bela. It is the source of the Baran river, which in its course of 100 miles waters an area of 1300 square miles and falls into the Sindhu river near Kotri.

Khizaan jee Khushboo: PeelaaPana (1994), a collection of poems, by Khialdas Fani (q.v.). A poet of sensuousness, he senses sweet smell of the yellow autumn leaves in it. Also, see **"Kahaanee Kavitaa"**.

Kirano, est. in 1996, an illustrated periodical in Sindhi, edited by Lachhman Kukreja Musafir, from Ulhasnagar. It is meant for the young Sindhis.

Khoja, mostly Isma'ili Aghakhanis, the Imam being their spiritual head. Some of them are Athnashari Shi'as.

Khojki, a variant of Devanagari script, in which the first specimens of Sindhi poetry by Ismaili missionary called Nur-al Din, or Satguru Nur (1079) were written.

Khoon Khasthooree (1977), a book containing two stories based on real life situations handled by the writer-advocate J.K. Bhavnani (q.v.), its author. The first story relates to a murder case in Hyderabad Sindh and the other concerns itself with the Bomb case of Dighiri.

Khoto Sikko (1987), the fourth collection of one-act plays, by Em. Kamal (q.v.). It establishes the author as a great percepter of manners and mores in our society. Written in the language of the people, these plays depict absurdities and incongruities which have crept into the modern life.

KHUBCHANDANI, KISHIN (b. 1934), writer and critic. He published his novel *Sujaataa* in 1963.

KHUBCHANDANI LACHHMAN (b. 1932), a distinguished linguist, who has studied *inter alia* the problem of the post-1947 acculturation of Indian Sindhi to Hindi—the problem, which , according to him, is due to : (1) The distribution pattern of Sindhi phonemes is affected to a great extent. (2) The Perso-Arabic borrowed sounds are losing their distinctness. (3) The use of pronominal suffixes is gradually decling in formal speech. (4) Many Hindi prefixes and suffixes have affected the word formation pattern of Sindhi to a considerable extent. (5) Many borrowings have affected the existing Sindhi vocabulary in a number of ways—through the creation of homonymy and synonymy, the loss of existing items, the creation of translation compounds and of cognate doublets.

Khurkhab'eetaa Piyaa Timkani (1967), a play by M.U. Malkani (q.v.) on the theme of momentary infidelity of a girl before her marriage and of large-heartdness of her would-be husband in forgiving her folly, keeping in view the circumstances attending it. Malkani writes in the Shawian style of shocking his readers into sense.

Khushboo (1979), a collection of thirteen essays, by Tirth Basant (q.v.). In one of his essays he describes his writing process. In another, he deals with his weaknesses.

Khushboo-a jo Safar (1980), a collection of 457 rubba'iyaat, or quatrains, by H.I. Sadarangani 'Khadim' (q.v.). In his quatrains, the poet doesn't feel shy of kicking up a row with God, the Maker. In a tone and temper of a *bhakta*, or devotee, he questions God why He did not create man in His own image, why man is so mean and nasty.

Khushkhabaree (1990), a collection of navyanaatak (New Plays) by Kamal (q.v.). At once witty and satirical, the plays lay bare the current follies and foibles in our society. For instance, in the play "Samman", a fake institution looks for those persons who yearn for being 'honoured'. They pay high prices for such fake honours.

khutbo, an address in poem, originally a Persian *genre*.

Khwaab, Manzil ain Dokhaa (1977), an incomplete novel by Agha Salim, a Pakistani Sindhi writer. Published in India, it deals with the predicament of the Sindhi Muslims before and after the Partition. Sarang, who thought that the Sindhi Hindus had been exploiting the Sindhi Muslims, welcomed the creation of Pakistan. At the end, he realises that he has been a Pakistani for the last 30 years, a Muslim for the last 1300 years and a Sindhi for the last 5000 years and yearns for being united with the Sindhi Hindus. He dies in despair, without his mission of uplifting Sindh fulfilled.

Khwabi, MOTIANI ROCHO (b. 1926), a well-known poet of humour and satire.

Khawaja, ABU IS-HAQ (d.. 940), the founder of Chishti Order, one of the four main orthodox Sufi Orders.

Khwaja, Khizr. The water-god Ud'erolal (q.v.) has been venerated by the Hindus as Dariya Pir and by the Muslims as Khwaja Khizr. Among the latter, Muhanas (q.v.) especially adore Khwaja Khizr.

Khwaja, MUHAMMAD ZAMAN of Lavari (1713-74), a great Sufi poet. Since the Sama', the mystic dance, was prohibited in the Naqshbandi tariqah, to which he belonged, he was against it. U.M.Daudpota edited his poetry in the *Abyaat-e-Sindhi* (qq.v.).

"Kikee", a well-known short story by Asanand Mamtora (q.v.), from his collection of short stories *Jeevat : Prema ain Paapa joon Kahaaniyoon* (1939). It tells how Kikee, a sensitive young woman, feels it suffocating to live with her uncouth husband who tends cows for his livelihood and smells unpleasantly of cow-dung in bed. Once her husband is mauled by one of his cows and breaks his neck, she becomes motherly to him and looks after him with loving care.

Kinjhar, a lake in Thatta district of Sindh.

KISHINANI, VALIRAM (b. 1937), poet and short story writer. His works include *Farz je Sadqe,,* short stories, pub. in 1978.

Kishinchand 'Bewas' (1982), a monograph on Kishinchand Bewas (q.v.), the modern Sindhi poet, in the Sahitya Akademi series called "Makers of Indian Literature", by Hari 'Dilgir' (qq.v.). It gives an authentic account of the poet's life and an analytical assessment of his works.

Kishinchand Bewas jee Kavitaa jo Jaaizo (1993), a collection of in-depth papers, presented earlier at the Bewas Seminar in Adipur (Kachchh).

Kithe Kujh B'iyo (1969), an experimental play by Prem Prakash (q.v.) Published in *Kavita*-3, this short play with elaborate stage directions and no dialogues unfolds the character of a forlorn woman wringing out the emotion of viewers/readers by something they don't quite understand, but cannot ignore.

Koel Deepchand (11th century), a folk-tale, according to which Koel, daughter of Ibn Soomar, the Muslim ruler of Thatta, and Deepchand, son of a Hindu merchant of Thatta, fall in love and meet hardships. Ultimately, the true lovers get married in accordance with both the Hindu and Muslim rites. This folk-tale has been a subject matter of many folk songs.

Koel Deepchand (1981), a collection of one-act plays, short stories, poems and essays on varied themes, including those of inter-religious marriage, dowry, false prestige and the folk-tale of Koel Deepchand (q.v.); by Goverdhan Nathani.

Kohistan, a hilly area in the Western Sindh.

"Komal", BHATIA LAXMAN (b. 1936), a re-creative poet and transcreative translator. He translated *Mira Bai*, etc., works for the Sahitya Akademi, New Delhi.

"Komal", JASUJA INDER (b. 1940), poet. He has published his poetry in many a Sindhi journal of repute.

Koonj, a literary journal, est. in 1961, ed. by Hari Motwani. It squares up to its *genre* which falls between the transient journalism and the permanent literature. Many aspiring writers who got published in the *Koonj* earlier have been stepping forward into hard covers.

Koonjoon Thyoon Kunikani (1981), a collection of writings by the Pakistani Sindhi woman-writers born after the Partition; compiled by A.J. Uttam (q.v.). These stories depict the socio-political conditions in Sindh of the day.

Kosee Rakha (1990), a collection of ghazals marked by modern sensibility, by Em. Kamal (q.v.).

Kotha (1985), a novelette *Kotha* and seven short storeis, by Motilal Jotwani (q.v.). the novelette delineates the two characters of Dr. Lal and Leda, inversely reconstructed as they are through the archetypes of the Swan (Zeus) and Leda. Leda, a divorce, tries to seduce M. Lal, a Visiting Professor at Harvard, in her home in Martha's Vineyard, a small island town in Mass., USA. At the end, she realises that her kid Bill is a lonely person who needs her, her personal attention, much more than she needs a man's love. The novelette reflects on man-woman relationship from the basic Indian standpoint, as depicted in the age-old icon of ardhanarishvara.

KRIPALANI, JIVATRAM B. (1888-1982), a national leader, who, among others, popularised the Gandhian thought in the Indian life and letters. His two articles "If Gandhiji were alive today" and "My first meeting with Gandhiji" in Sindhi, were collected in the *Sindhi Times,* November, 1969. At his death he was described as a "Titan of a class that seems to be becoming extinct".

Kripalani, K.R. (1907-92), a distinguished author; Secretary, Sahitya Akademi, 1954-71; Member Parliament, 1974-80 and Chairman, National Book Trust, India, from 1981onwards. He wrote biographies of Rabindranath Thakur, Gandhiji and Dwarkanath Thakur in English.

Kripalani, Moolchand (1886-1980), a Hindi Sufi, who founded Sufi Trust in Bombay in 1973. Under the auspices of the Trust, he popularised the Sindhi Sufi poetry in the masses. Also he was associated with the Sufi Dargah of Bijapur.

"Kritaghnu yaa Ehsaan faraamosh" (1919), a poem by Lilaramsingh Watanmal (q.v.), in which he had a dig at the people who proved to be ungrateful to him. Included by L.H. Ajwani (q.v.) in the *Naon Daur*(1947), selections from the poetry published in the D.J. Sindh College Miscellany, it is quoted in the like situations even today.

Kudhaatooro Sudhaatooro (1855), a story of flat contrasts; based on a Hindi story by Pt. Bansidhar Chiranjilal; adapted by Miran Muhammad Shah. Out of the two men - Kudhaturo and Sudhaturo - one grew ino a gentleman because of his good qualities and the other landed in a prison for he knew vices only.

"kufr ain Islam mein", a popular poem by Rohal (q.v.), from *Sindhi Sh'ir jo Intikhaab,* edited by Ram Panjwani (q.v.). The poet says that among both Muslims and Hindus, the people take wrong steps and land themselves in hatred. Even as he sees, they don't see that He abides in all persons and places. Referring to an incident in the life of Guru Nanak, he asks: Can one who sleeps in the Holy Ka'ba (House of God) turn his face in any direction, but towards Him?

Kujhu B'udhaayumi, Kujhu Likaayumi, an autobiography (1997), by Kirat B'ab'ani (q.v.). It depicts the social and literary life of the Sindhis through his own person.

Kujhu Tutal Tutal (1985), a collection of short stories, by

Hari Himthani (q.v.). Basically a story-teller, the author writes about day-to-day happenings in life.

KUKREJA, LACHHMAN (b.1935), a playwright and short story writer, who published *Moen je Dare jo Pooja'aaree*, short stories, in 1990, and *Sindh khe Visaare Chhad'i, Ae Dost!*, short plays and short stories, in 1991, all of them full of love for Sindh and Sindhi way of life.

Kulliyaat-i-Hammal (1953), complete poetical works of Hammal Laghari (q.v.), compiled and edited by N.A Baloch.

Kumaach, (1969), a collection of poems by Krishan Rahi (q.v.); won its author the Sahitya Akademi award in 1971, being a significant contribution to the Sindhi poetry. It is marked by speech which is vigorous and fully flavoured with the native diction. It uses traditional forms of poetry and employs folk rhythms. Nevertheless, it depicts the predicament of modern man.

kundalini chakra, curled up centre, which when awakened enables a mystic to reach full consciousness of Him. A method of self-discipline and mind-concentration.

KUNDNANI, PRABHUDAS (1925-92), writer and translator. He wrote a few biographical sketches and translated some works from the original Gujarati into Sindhi.

Kuvalaya Maalaa (799), a champu kavya, or a work in prose and poetry, by Uddyotana Suri, a Jaina author in Prakrit. Rich in cultural data of the times, it said about Sindh that it was inhabited by the courageous, soft-spoken, cow-loving and sweet-natured people.

Kunwaarani Kayo Kamaal (1984), an able translation of Damu Sangani's drama in Gujarati, *Kunwaaraae Karee Leelaa;* by Jetho Lalwani (q.v.).

laad'o, a wedding song, e.g., "Hiku Sona jo Rupayo".

Laar jee Adabee ain Saqaafatee Taareekh (1977), by Khwaja Ghulam Ali Allana (b.1930). A comprehensive study of literary and cultural heritage of Lar (q.v.), it abounds in bibliographical references.

Laar jee Lughaat (1975), a lexicon of Lari, a Sindhi dialect; by Abdul Jabbar Junejo (q.v.).

Laatiyoon (1958), a book of delightful poems for children; by Goverdhan Mehboobani Bharati (q.v.).

LACHHANI, JAG'DISH S. (b.1939), writer and critic. His works include *Khaamosh Zindagee* (short stories, 1957), *Sindhi Adab jee Rooprekhaa* (a literary history, 1966), *Usool ain Aalochanaa* (principles of literary criticism, 1973) and *Saahitya jee Parakha* (q.v.). Also, he has contributed to the children's literture in a significant way.

LACHHMAN CHELARAM (b. 1938), a translator of *Aadi Granth,* the Sikh scripture, in Sindhi and Hindi. Son of Dada Chelaram, a renowned singer of the Gurbani, who established Nij Thanw, a religious temple at Delhi in 1952, Lachhman Chelaram has also translated *Vairaajna Vaanee* of Sri Guru Tegh Bahadur into Sindhi. He says that Aadi Granth contains the messages of not only of Sikh Gurus, but also of Hindu saints and Muslim faqirs and therefore it speaks about the whole of humankind.

laghu katha, a mini story, a form of literature.

Laharuni jee Goonja (1992), the fourth novel, after *Komaayal Kalee* (1949), *Ushaa* (1958) and *Hatha Yogee* (q.v.), by Tara Mirchandani (q.v.). Written in the backdrop of a mental patients' home, it sensitively portrays Dr. Malkani, who tries to cure the patients in the light of familial/social backgrounds they come from.

Lahut, a rugged place in the tummy of the Pabb mountains. This mountainous area of the Pabb in Baluchistan was known as Gokul, the sacred place of cow. Later, under the influence of local leaders, Gokul's name was wiped off. The people had been terrorisingly told that the very name 'Gokul' on their lips would conjure up before them a Jinn. Shah Abdul Latif (q.v.) however felt gratified to visit Gokul and its *kulpati* and described them in his 'Sur Ramkali' of the *Shah jo Risaalo* (q.v.). Later, he deployed the word 'Lahut', the new name for Gokul, as meaning "non-existence" in the metaphorical sense.

Lailaa Majnoon (1880), the first available play in Sindhi, by Mirza Qalich Beg (q.v.). It prominently shows the influence of Parsi Theatre which was in vogue at the end of the 19th century.

Laki Tirth, a place of Hindu pilgrimage, eleven miles away from Sewhan. Adorned with hot watersprings, it is a site for a fair/festival on the Shiva-ratri day. Before 1947, the brahmins used to perform there the eleventh-day special rites for the persons who died in unnatural events.

lakshartha, secondary, extended meaning of a word. Primary, plain meaning - abhidartha - remains at the back of the mind in the secondary, extended meaning.

Lal Bahadur Shastri (1967), a biography of Lal Bahadur Shastri; by Dayal 'Asha' (q.v.). Written for neo-literates and new reading public, it is about man who rose from the humble station in life to the Prime Ministership of India.

Lalchand Amard'inomal (1985), a monograph in the Sahitya Akademi series of Makers of Indian Literature on Lalchand Amard'inomal Jag'atiani (q.v.); by M.K. Jetley (q.v.).

Lalkaar jo Jawaab (1963), a radio play by Gobind Malhi, on the theme of the Chinese aggression in 1962, which in its wake prompted national integration.

Lal Shahbaz Qalandar (b. 1274), a controversial saint, whose shrine is in Sewhan of the district Dadu in Sindh. He seems to have raised a cotroversy by demolishing a Shiva temple there.

LALWANI, J'ETHANAND B. (1916-98), a journalist and biographer. He published biographies of Babu Rajendra Prasad (1936), Jai Prakash Narayan (1940) and Subhash Chandra Bose (1942). Soon after the launching of *Bharat Jeevan*, a publishing house (q.v.), he established Bharat Jeevan Novel Mala, in which scores of novels, orginal as well as translated/adapted into Sindhi, have been published. Also, he published the entire Guru Granth Sahib in the Perso-Arabic script for Sindhi.

LALWANI, J'ETHO (b. 1945), a versatile writer who has published more than 20 books, including *Tunhinjaa Ghama Munhinjaa Aahini* (one-act plays, 1980). His works include *Adabee Veechaara*, literary essays, 1998; *Sindhi Fok Lor* (1998), a research treatise on the Sindhi folk-lore, and *Haadiso* (q.v.), a prize winning drama in the All-India Drama Script Competition.

LAMBRICK, HUGH TREVOR, an officer of the Indian Civil Service, who served in Sindh between 1927 and 1946 and published, among other works, *Sir Charles Napier and Sind*, *History of Sind* and *Sind before the Muslim Conquest.*

Lapa-bhar Roshanee (1987), a collection of poems by the angry 'young' poet Harikant (q.v.), who lashes out at fake politicians, spurious social reformers, gurus and pseudocritics. Interestingly enough, it is the reader (and not the poet) who would like to look for a patch of light at the end of the tunnel—the tunnel, dark and sombre, to which the poet takes the reader for a ride.

Lar. Lower Sindh.

Lari. The Sindhi dialect of Lar, or Lower Sindh.

Larkano, a city in Sindh, known for at least four features, viz, Moen-jo-Daro (The Mound of the Dead, q.v.), gardens and parks, poets and advocates.

Lasi. The Sindhi dialect of Las Bela in Sindh.

Latifee Rihaan (1988), a compilation with a critical appreciation of some of the verses in 'Sur Kalyaan' and 'Sur Yaman Kalyaan' of *Shah-jo-Risaalo.*(q.v.); by Motiram S. Ramwani (q.v.). The critical appreciation evinces the author's profound study of Sufi and Vedantic traditions.

Latifee Sair (1926), a scholarly work by Bherumal Meharchand Advani (q.v.), in which the poet Shah Abdul Latif's (q.v.) varied experiences during the three formative years of his life are described. The poet fell into the company of Hindu Yogins and Sanyasins and wandered with them through many places in and around Sindh.

Leelaa Chanesar (1955). It is a one-act play, the first of its kind staged against the peculiar setting, in Delhi, in 1955, by Motilal Jotwani. Also, see *Mora Nachandaa Rahani* (q.v.).

"Leelaa khe Hidaayat", a popular poem by Lekharaj Kishinchand '*Aziz*' (q.v.), from *Sindhi Ratan Mala Nazm,* 1961, edited by Deepchandra Tilokchand B'elani and Goverdhan Bharati (qq.v.). The poet instructs the queen Lila (the heroine of the Sindhi legend "Lila Chanesar", q.v.) to implore her husband, the king Chanesar, to forget and forgive her folly. He tells her that repentance over her wrong doing is the only way-out for her.

Lekhraj Aziz (1986), a monograph in the Sahitya Akademi series of Makers of Indian Literature on Lekhraj Kishinchand 'Aziz' (q.v.); by A.J. Uttam (q.v.).

LEKHWANI, KANHAIYALAL (b. 1942), linguist. He has produced *An Intensive Course in Sindhi* (1987) for providing suitable and comprehensive material for learning Sindhi for Indians. In the beginning of his career, he bagged a prize for writing a book in Sindhi Devanagari for neo-literates.

Lenin (1968), a short biography of

Lenin; by Arjan 'Sikayal'. It highlights Lenin's views in 1908 on the imprisonment of Lokmanya Tilak.

Likalu Raaz (1970), a novel by Ram Hingorani. It is a 'whodunit' with Raju as a 007-James Bond in it.

Lika Na (1979), a book in the question answer form, on the true Path, as supported by Vedanta; by Swami Parmanand (q.v.).

Lila Chanesar, two characters in a Sindhi legend named after them. Chanesar, the Soomra, who ruled over Deval Kot, near Thatta, in Sindh, from 1288 to 1306, was happily married to Lila. He refused to be seduced by Kanwaru (Skt. Kamal), a Solanki princess of Lakhpat, then a part of Sindh and now of Gujarat. Kanwaru could not keep herself away from Chanesar and in a guise became a maid-servant in his palace. Once, when Chanesar was tipsy, she related her story and expressed her desire to Lila to allow her to stay with her husband (who won't know in his state of inebriety whether it was someone other than Lila in his bed) for a night for the price of her precious necklace. Tempted by the razzle-dazzle of the necklace, she allowed her. The following morning, Chanesar discovered the whole truth about the deal between Kanwaru and Lila. He accepted Kanwaru's love and nominated her as his queen and sent Lila away to her to her parents' house. Shah Abdul Latif (q.v.), among other Sindhi poets, recounts the legend in the "*Sur Lila Chanesar*", focusing on Lila's remorse and repentance.

LILARAM WATANMAL (LALWANI) (1867-1941), a prose writer, playwright and researcher on Shah Abdul Latif's works. He embraced Sikhism in the early 20th century and came to be known as Lilaramsingh Watanmal.

Lohar, ISHAQ (*circa* 14th century), an erotic poet, who says with flamboyance in his well-known *g'aaha* (gatha) in the poetic form of soratha : "Thiyaan Maan Jhiriku, Vihaan Preen-a je Chhaj'a te; Maana Karani Diriku, B'olee B'aajhaaree Moonsen", i.e., "I wish I were a sparrow and sat on the beloved's parapet/So that she relents, gives way and takes me in and kindly chirps (sweet nothings) to me." The erotic note of the poem runs contrary to the general temper of the poetry in his times.

Lok Adab jo Tahqeeqee Jaaizo (1986), a doctoral thesis about the critial assessment of Sindhi folk literature; by Abdul Karim Sandeelo (b. 1923), a linguist and lexicographer of repute.

Lok Adab Silsilo, a series of books compiled under the Sindhi Adabi Board, Hyderabad, Sindh's Folklore & Literature Project, approved in 1956 and launched in 1957, for the collection, compilation and publication of Sindhi folklore.

lok-rag'a, a folk song of technical virtuosity produced by experts for the satisfaction of common people. It is distinct from a lok-geet, or a folk song sung by lay men or amateurs. Also, see **raga.**

loli, or **lori**, a lullaby, or a soothing refrain or song, in which a mother invokes the Goddness of Sleep to put her child to sleep, she blesses her child with good things of life—courage, loving-kindness, etc. During the bhag'ati (q.v.) performances, mothers ask the bhag'ats for such lullabies for their children.

Luchee (1965), a collection of short-stories by Anand Khemani (q.v.). Peopled with crazy, sex-obssessed men and women, it contains "Devata", a good story in spite of the writer's preoccupation.

Lughat-e -Qadeemee (1923), an etymological lexicon, by Mirza Qalich Beg (q.v.).

Lulla, Menghraj (d.1930), a 17 year young patriot who was alongwith Dattatreya (q.v.) shot at during the salt satyagraha movement in Karachi on 16th April 1930. While Dattatreya died there and then Menghraj was removed to hospital where he met a martyr's death on the following day.

Maaka Bhinaa Raabel (1964), a collection of poems in various poetic forms by Narayan 'Shyam' (q.v.). The poet experimented constantly in the field of form and searched for a new medium to express the pensiveness of his soul. Not satisfied with the Sindhi bait and wai, the Persian ghazal, the English sonnet, and the French triolet, Shyam introduced a new form, muno doho (three quarters of a doha), based on the Japanese haiku (q.v.), in the 'Tasveeroon' (Images) section of this book.

Maalhin (1942), a novel by Naraindas Bhambhani (q.v.); based on some aspects of human psychology, though not very properly dealt with, sometimes.Human beings, in contradistinction to animals, are discontented because of the irrationality of the world they live in. When they fail to realise the principle of pleasure, they develop the urge to die. In *Maalhin,* failures in love lead the people to death, at times the willed one.

"Maal jee Choree", representative

essay by N.R. Malkani (q.v.) from his book of essays *Anaar Daanaa* (1940). Marked by humour and satire, it depicts the socio-economic conditions in the villages of Sakrand taluka, Sindh, where the people indulge in lifting the cattle and selling it away for a pittance.

Maan ain Maan (1986), a collection of poems by Mahesh Nenvani (q.v.) "Maan" ('I') and "Maan" ('I') denote the two selves of the poet, one his individual self and the other that reveals itself as a member of the rootless Sindhi communnity in the post-1947 India.

Maanik ain Motee (1982), life-sketches of some scientists like P.C. Roy, J.C. Bose, H.J. Bhabha and Vikram Sarabhai; by B.H. Advani.

Maan Sindhini (1988), a collectionof poems on rootlessness, by Popati Hiranandani (q.v.). Pressed by the need to tell more and say less, she came to write poetry in prose. The work waxes eloquent on the Sindhiyat, or the Sindhi way of life.

Maau (1979), a novel by Mohan Kalpana. An eclectic, the main character Kalyaniwould permit his son Hashmat to change his religion to marry a Muslim girl. Above the religious considerations, she yearns for Sindh and wishes that her ashes be immersed in the river Sindhu after her death.

Maau jaa Puta d'anhun Khata (1988), letters from mother to her son, on the model of the famous book 'Letters from Father to His Daughter'; by Rukmani S. Chainani (q.v.).

Machine ain Maanho: Sata Sindhi Kahaaniyoon (1972), a collection of seven representative short stories, each one by Lalchand Amard'inomal, Mohan Kalpana, Lal Pushp, Guno Samtani, Harish Vaswani, Vishnu Bhatia and Namdev Tarachandani. Lalchanda's short story "Hura Makhee-aa jaa" (q.v.) appears in it.

Madaahoon ain Munaajaatoon (1959), the poems of veneration of the Prophet Muhammad, edited by N.A. Baloch (q.v.).

madah, pl. of madeeh, verses in praise of God, Paighambar Muhammad, murshids, dervishes, kings, chieftains, etc.

Madan Bhag'aat, a disciple of Shah Abdul Latif (q.v.). He knew yoga.

madhya kaal jo sahitya, or Medieval Literature (Sindhi). The earliest known Sindhi verse is by Ismaili Sufi Pir Nuruddin, or Satguru Nur, who came to Sind in 1079 and launched the

Satpanth. He, as also the subsequent Ismaili Sufi Pirs, blended the thoughts of Vedanta and Tasawwuf (Sufism) and sang the baits (versus) in Lari and Kachchhi, two of the Sindhi dialects along with Hindi and Gujarati. During the medieval period of Sindhi literature (1050-1843), Qazi Qadan (1463-1551), Shah Abdul Karim (1536-1623), Mahamati Pran Nath (1618-94), Shah Abdul Latif (1689-1752), Sachal Sarmast (1739-1829), Chainrai Bachomal Sami (1743-1850), and Dalplat Rai (1769-1849) stood out as the major Sindhi poets.

Qazi Qadan was a *wujudi* Suifi poet, or a poet beliving in the doctrine of unity of existence. To Qazi Qadan, *kanz* (a collection of the Prophetic sayings), *quduri* (a handbook of Hanifi Law) and *kafiya* (a rhymed poem) which the Moulvis of the day administered on students in Indian madrasas or Islamic schools, were the be-all with them, had no importance. In one of his *baits* he says: *"Leave the people with their grammar, / I contemplate the Beloved."*

Shah Abdul Karim was a highly spiritual man and took interest in the suffering humanity around him. As is evident from his following *bait*, the Sufi poet had unerring awareness of the prevailing social situations: *"Give your heart to the Beloved/ and your body to the people,/ Private cloisters and public mosques/ go together for the general weal."*

Mahamati Pran Nath tried to have a middle way between Hinduism and Islam and helped evolve the composite religion during his times. He established *sakhya* (friendship), instead of *dasya* (master-servant relationship) between God and himself and met Him at the equal level. He tells Him, *"My darling Hubby! I play games with you / And if in this play I sometimes behave impudently / It is because you and I stand an equal chance in it."*

It was in Shah Abdul Latif that social protest found its unerring, clear expression, though the indirect one in the general context of the non-political character of his poetry. He was a representative Sindhi figure of the Bhakti (Devotion) movement which had a major impact in Sindh through the teachings of Guru Nank (1469-1539). In his criticism of the Mulla and Panda (Muslim and Hindu religious leaders) alike, choice of the language and legends of the masses and message of equality between the big zamindars and cheiftains like Umar, Punhu, Chanesar, Izzat

Beg (Mehar) and Tamachi on the one hand, and the poor, lowly Marui, Sasui, Kaunru (as a maid-servant), Sohni and Noori repectively, on the other, Shah Abdul Latif established, in way, a social democracy. He said to the orthodox Mulla and the dogmatic Panda: *"Iman or faith consists not in this way you recite holy maxims/ and your heart hides deceit, duality and devil,/Islamic outwardly, you have idolatry inside."*

Sachal Sarmast made plain speaking in his *kalam*, or poetry, and saw no difference among followers of various religions. He says: *" Break all customs and usages, then only you'll be heroic:/ Don't take yourself to be an outsider, you are yourself He, the Peerless."*

Chainrai Bachomal Sami appeared on the scene during the last phase of the Bhakti movement and wrote *baits* (which he called *slokas*) embodying everything that the movement espoused: unity of God-head, unity of existence, equality on the ground of religion, caste, wealth, etc. He says: *"Six, Eighteen, Four (six Shastras, 18 Purans and Four Vedas) describe the only One; / Why do you then go from door to door? He is in you, look within And experience His Presence now and here."*

Dalpat Rai very often echoed what his senior contemporary Chainrai-Bachomal Sami had said in his poetry and sometimes sounded his own cumulative wisdom. He vehemently criticised the communal hatred if it showed up sometimes, the generally prevalent Sufistic ideas notwithstanding, and posed a question—very pertinent at that: *"Whence comes this dissention between peoples?/ If God is in the* peepal *tree?/ Who is there is the* babool?"

Madhya Pradesh jee Sindhi Shaairee (1992), an anthology of Sindhi poetry of Madhya Pradesh in India; selected by Kimat Harisinghani and Khialdas 'Fani' (qq.v.).

Madhya Pradesh Sindhi Sahitya Akademi, est. in 1983 for the development of Sindhi language and literature. With a view to achieving the objective, it has organised many seminars, symposia, workshops and poets' meets.

MADNANI, NANAK (1936-92), a writer of humorous mini stories. His books include *Tahak ain Sud'ikaa* (1958), *Navaan Paimaanaa* (1960), *Hiku Dard Hika Pyaas* (1964), *Connaught Place mein Hika Shaama* (1969), *Hiku Tutalu Shakshsu* (1974), *Khaahee* (1984) and *Saleeb te Latkiyalu Hiku But*

(1991). He was much influenced by the modern Urdu writers doing humorous pieces.

Mahaaraajaa D'aahar Sen (1936), a dramatic response to the *Chach Naamo* (q.v.); by Thakurdas Asudomal Varma.

Mahabharata, a great Indian epic. C. Rajagopalachari's *Mahabharat* in English was translated into Sindhi by Tarachand Gajra and published by the Hindustan Sahitya Malha (qq.v.) in 1956. The translation is ably done.

Mahabharata (1986), the story of the famous epic, re-told by Tahilram Azad (q.v.). It is a great book, ably redone.

Mahaka Galani jee (1987), a posthumously published book of poems, by Motiram Valechha 'Zinda', a master poet. He has objectified his emotions in apt images.

mahakat, depiction of inner feelings under outer stimuli.

mahakavya, an epic.

Mahakee Vela Subaha jee (1983), a collection of ghazals, by Narayan Shyam (q.v.). Wrought in the Persian prosody, these ghazals are free from the Persian motifs and myths.

'Mahamati', PRAN NATH (1618-94), a great poet in Hindi and Sindhi. His *Kulzam Svaroop* (1972) comprises the *Sindhi Vaanee* alongwith other poetical works. Secular in the Indian sense, not in the Western one, he kept in his temple the Qur'an on the one side and the Puranas on the other.

Mahamati Pran Nath jee Sindhi Vaanee, (1992), 524 chaupais in Sindhi by Mahamati Pran Nath (q.v.), edited by Jhamu Chhug'ani (q.v.). An ably done critical edition, it presents for the first time in Sindhi what Mahamati wrote in Sindhi for peace and harmony in the world. A part of the author's *Kulzam Svaroop* (1972), it is one of his last works, and therefore, easily one of the maturest of his poetical works done in Sindhi (his mother tongue), Gujarati (the language of his father) and Hindustani (the language of the masses). The mahamati tried to have a middle way between Hinduism and Islam and helped evolve a composite religion during his times. In the *Sindhi Vaanee*, as also in his other works, he opposed the idea of *vyaktigat moksha*, or personal emancipation from the bondage of flesh, and strove hard to ameliorate the lot of man. He established *sakhya* (friendship), instead of *dasya* (Master-servant relationship) between God and himself.

Maharashtra Sindhi Sahita

Akademi, an institution est.in 1983 for the development of Sindhi language and literature. It has been publishing its annual journal *Saahitakaar*, since 1988.

Mahatma ain Lenin (1969). Written by Uttam (q.v.), it deals with Mahatma Gandhi and Lenin, the two great sons of their respective soils, who served the humanity at large in their own ways.

MAIDASANI, MELARAM R. (b.1911); wrote essays on popular subjects. His works include *Swami Dayanand* (1944), *Sata Soormaa* (1945), *Netaji* (1946), *Mazloom Sindh* (1947) and *Cheti Chandu ain Sri Ud'erolal* (1983).

Majboor', VASWANI ASSAN (b. 1932), poet and writer. His three books *Zindagee-a-jaa, Naghmaa* (poems. 1961), *Muaf Kajo* (humorous and satirical essays), *Ishwar jo Aapghaat* (satirical poems, 1995), *Khalish ain Khaakaa* (ghazals and haikus, 1996) and *Aqeedani jee Wafaat* (new poetry, 1998) have been widely noticed.

Makhdoom, MUHAMMAD HASHIM (1692-1761), composer of some religious verses in Sindhi. His *Binaal-Islam* was based on some Persian work on the Islamic theology and ritual practices. His *Tafsir-Hashmi* is the first Sindhi commentary on the Qur'an and was used as a book of religious instruction for Sindhi Muslim children.

malfuzat, sayings in prose.

'Malhi', GOBIND (b. 1921), a leading novelist, short story writer, playwright and essayist. Among his works are about two dozen novels, the best-known being *Pyaar jee Pyaas* (q.v.), two collections each of one-act plays and short stories and two biographies. His autobiography *Adab ain Adeeb* (q.v.) devised in five volumes, reflects upon the socio-cultural and political times of his age.

Malkani, Keval Ratan (b. 1921), a distinguished historian of the 'Sind Story' fame, journalist and political analyst. He remarked about the afternoon of December 6, 1992, when Indian people were divided in their opinion on the demolition of Babri Masjid in India, "Muslims had a very rude surprise, westernised Hindus experienced an embarrassing surprise and some Hindus were beside themselves with joy because of mighty pleasant surprise."

MALKANI, MANGHARAM UDHARAM (1896-1980), a versatile author. His collections of one-act plays include *Panja*

Nandhiraa Naataka (1937), *Jeevan Chahchitaa* (1957), *Paapu Kina Punyu* (1962), *Khurkhab'eetaa Piyaa Timkani* (1967), *Aakhree Bheta* (1976) and *Samud'a jee Gajkaar* (1979). In *Jawaanee-a jaa Jazbaa : Peeree-a joon Yaadgeeriyoon* (1975) are collected his prose lyrics. *Adabee Usool* (1957), a book on the principles of literature, and *Sindhi Nasr jee Taareekh* (1968), a history of Sindhi prose, are two of his great scholarly works. The later attempted for the first time to present a connected account of Sindhi prose in its various forms, and was given a Sahitya Akademi award in 1969.

MALKANI, NARAINDAS RATANMAL (1890-1974), a well-known essayist; published among other books *G'othaanee Chahira* (vol.I, 1933; vol. II, 1934), *Jailee Jeevati* (1933) and *Anaar Daanaa* (1940). Known for his peculiar style, the author enriched the field of personal essay in Sindhi. Beginning his career as a Professor of Economics, he was a nominated member of Rajya Sabha (1952-62) and a social worker associated with Lajpat Bhawan, New Delhi from where he published *Niraalee Zindagee* (q.v.), his autobiography.

Mamtaa (1989), a collection of ten short stories, based on the common-day life-experience; by Gopal Bharwani (b.1936).

Mamataa joon Laharoon (1963) by Kala Prakash (q.v.); comprises pieces of poetic prose on a mother's love for her child(ren); reminiscent of Rabindranath Thakur's *The Crescent Moon.*

MAMTORA, ASANAND. (1903-93), fiction writer; published two collections of short stories *Jeevat : Prema ain Paappa joon Kaahaaniyoon* (1939) and *Aarsee ain B'yoon Aakhaaniyoon* (1943), in which he delt with problems of love and lust and gave psycho-analyses of his characters. His *Shaa'ir* and *Haleema* (qq.v.) played a significant role in the development of Sindhi novel.

Mamui Faqirani jaa Bait (c.14th cent.), seven verses in Sindhi uttered by the dissevered heads of the seven *faqirs,* or holy men, of Mamui (near Thatta) in Sindh. The holy men fell martyrs in a good cause. When they were beheaded at the behest of the Samma king Jam Nizamuddin at Mamui, the dissevered heads uttered one verse each, foretelling the future events in Sindh. Richard Burton gave translations of these verses in his *Scinde, or the Unhappy Valley* (1851).

Mana jaa Mahal Khand'har (1984), a travelogue, by Lakhmi Khilani (q.v.). Not a guide book of the countries in the West, visited by the author, it presents smells and sounds of the contemporary life in them.

'Mana-thaar' (1865-1938), a poet of the physical love in contradistinction from the spiritual love, the Sindhi poetry is otherwise well-known for.

Manchhar, the largest lake of Sindh, which is about 12 miles from Sewhan. A natural, oval-shaped lake, it covers an area of about 180 sq. miles during the inundation season.

Mangharam Malkani, (1985), a monograph in the Sahitya Akademi series on the Makers of Indian Literature on the life and works of Mangharam U. Malkani; by A.J. Uttam (qq.v.).

Maniko (1992), a collection of poems by Vasudev Mohi (q.v.). It is centralised on an imaginary character, Maniko by name, who is brutalised by the upper strata of society. He seems to be struggling with its alien urban station in life, which will soon make him a part of its riff-raff. Wrought in a simple rustic style and diction, it presents him as a villager in a state of surprise and shock.

Manohar Jeevanee (1974), an appreciative biography of Manohardas Kauromal Khilnani (q.v.); by Lakhmichand Rupchandani (q.v.). The book reveals the mind and art of Manohardas Khilnani, the worthy son of the worthy father Kauromal Chandanmal Khilnani (q.v.).

MANSHARAMANI, DAYANAND K. (b. 1920), a well-known scholar in Sindhi and Persian. He translated *Baaghee* (poems, from Qazi Nazrul Islam q.v.) in 1944 and *Munhinjee Jeevan Kahaanee* (autobiography, from Helen Keller's) in 1958. Also, see **itihaasik drishtee.**

MANSING CHUHARMAL (1901-1981), a distinguished writer and editor. In *Gulani Muthi* (q.v.) are collected his essays written over the years. He served many a stint in the national cause and was the editor of *Hindvaasee,* a Sindhi weekly, from 1953 to 1972.

Mansur al-Hallaj (d. 922), the famous mystic, who visited Gujarat, Sindh and Multan in 905. His utterance *ana al-Huqq* came close to the Upanishadic utterance *aham Brahmasmi* and was constantly repeated by the mystic poets of the Indo-Pak sub-continent.

Maqaalaa (1995), a collection of papers read at the Seminar on Rita Shahani's life and works, held at Ahmedabad in 1995.

Marathi-Sindhi Shabdakosh (1992), a Marathi-Sindhi dictionary, compiled by Lachhman Hardwani (q.v.).

MARIWALLA, CHETAN L. (1916-87), a distinguished writer on historical subjects. His works include *Humayun jo Khwaab* (a historical tale, 1942), *Sindhi Jeevan Kahaaniyoon* (stories of Sindhi life, 1954) and *Dheeu jaa Peeu d'aanhun Khata* (letters, 1973). Besides, his two books of memories make an interesting reading: *Saanbhar jee Darsanee-a taan* (1960) and *Hikre D'eenhan jee G'aalhi* (1975).

MARIWALLA, HARIRAM DAYARAM (1892-1982), a writer and journalist. Also, he translated Rabindranath Thakur's works - *Gardener, Post Office* and *Chitrangada.* His essay "1941 jee Hika Raati", in which he describes the night of 9th August, 1942, the do-or-die day in the struggle for freedom, is oft-anthologised.

Markandeya (17th century) regared Sindhi as belonging to Vrachad Apabhramsa, one of the features of which was 't' being turned into 'ṭ' and 'd' into 'd'', e.g., 'taambaa' and 'devar' of Hindi becoming 'taamo' and 'd'eru' in Sindhi.

marthia, or marsia, an elegy of high poetic quality in commemoration of the martyrdom of the grandson of the Holy Prophet.

Maru, the people of the Thar region, which included Malir of the Marui fame, in Sindh.

Master CHANDER (1909-84), a distinguished writer, compossor and singer of songs, among which "ruthaaee rahani, para jujeni hayaatee" and "vanjani thaa vanjani thaa wantan khe chhad'eendaa" are quite popular.

'Mast', REWANI TEKCHAND (b. 1938), poet and short story writer. *Kanhin saan Oriyaan Haalu* (1974) is a collection of his poetry, mainly romantic. His short stories on the social themes are collected in *Rangeen Paraad'aa* (1969).

Mata jo Math, a temple in Kachchh; known for the idol of Ashapura Devi, a variation of Goddess of Hinglaj. After the Sammas, the Jadejas worshipped Ashapura of Mata Jo Math as their Kula-Devi, the Goddess of the dynasty. Mekan (q.v.), the Sindhi poet writing in Kachchi, one of the dialects of Sindhi, stayed at Mata Jo Math.

Mathelo, a fortified town, like Alor, in Sindh. One of the oldest sites, it is called so because it is built on high ground. 'Mathe' means 'high ground', and the ending 'lo' denotes 'place' or 'site'.

mat͟hnawi, or **masnawi**, a narrative poem on romantic, historical, mystical, philosophical or metaphysical theme.

Mati, a work appended to the "Sur Kaapaaitee" in the *Shah Jo Risaalo* (1909), edited by Tarachand Shaukiram Ad'vani (q.v.), does not find place in the *Shah Jo Risaalo* (vol. I, 1923) edited by H.M. Gurbaksshani (q.v.) and is dismissed, without assigning any convincing reasons, that it is not composed by the Sufi poet. J. K. Bhavnani (q.v.) did a valuable service to the Sindhi literature in attempting to restore to Shah Abdul Latif, the practitioner of Indian prosody, the *Mati*, which is based on the chaupaaee and chaupaee metres (qq.v.). The *Mati* consists of 22 stanzas and the Sufi poet links in every stanza one chaupaaee with half a chaupaee. Incidentlly, the word "Mati" in several contexts in the Rgveda, stands for speech, recitation, hymn, praise or laud.

Mati (1825), a tr. of the Gospel according to St. Matthew, by one of the Christian missionaries of Serampore.

Matiari or Mata Waaro G'oth. There lived faqir, who used to sit on a wayside and keep a *matu*, or a pitcher, full of water for the use of wayfares. A clan of the Sayyids, to which also belonged Sshah Abdul Karim (q.v.), lived there.

matko, or **matu**, a pitcher. It is also used as a musical instrument.

matra. It is a time-unit. A syllable with a short vowel (as a, i, u or ka, ki, ku for that matter) lasts one mara and a syllable with a long vowel (as aa, ee, oo, e, ae, ou, or kaa, kee, koo, ke, kae, kou for that matter) lasts two matras. The 1-matra and 2-matras syllables are called laghy and guru respectively. It is canonical to have the vowel preceding a conjunct consonant as guru and also ato reckon the short vowel with anusvara (not anunasik) or visarga to last more than one matra, that is, two matras. The metrical compositions based on the matras are the matrik chhandas. Music of Sindhi poetry sounds better in the use of matrik chhandas.

Maujee Geet (1964), delightful songs for children; by Kishinchand Bewas and Hari Dilgir (qq.v.)

Mauj Kaee Meharaan (1966), a collection of poems in various forms and metres, by Hari 'Dilgir' (q.v.).

Maulana, GIRAMI GHULAM MUHAMMAD (1920-76), a literary journalist. He was the editor of *Mehraan,* the most influential quarterly of Hyderanad Sindh, from 1958 to 1976.

Maulud (1961), a collection of lyrical poems in praise of the Prophet Muhammad, edited by N.A. Baloch (q.v.). The first poet to write independent maulads was Abdur Rauf Halakandi.

Maut jee Khushee (1991), a collection of plays by Kanhaiya Agnani (b. 1944). Wrought in the *genre* of radio plays, it describes social problems and indirectly suggests solutions to them. Each play provides the purpose that accounts for the characters' responses to various life-situations. Laudably so, its language and style are inseparable from its content.

Maxim Gorky (1984), a good, readable biography of Maxim Gorky; by Gobind Malhi (q.v.).

Mayaaroon (1994), translations from Girin Joshi's books of poems *Fingerprint* (1980) and *Dimension* (1985); by Jayant Relwani (q.v.); a competent tr. of Gujarati works in Sindhi.

maya, illusion. Shankaracharya's concept of maya: *brahm satyam, jaganmithya* — Brahm (God) is real, jagat (world) is unreal or *maya.*

mazmoon, an essay, a form of literature.

Meeraanee Sindhudi (reprinted in 1990), a knowledgeable book on Sindh during the rule of the Mirs (1783-1843), who ruled before the Britishers; by N. R. Malkani (q.v.).

Meghdoot (1947, 1970, 1981), The Sanskrit poet Kalidasa's classic *Meghdoot* has been translated into Sindhi thrice by N.D. Mirchandani (1947), Devdutt Kundaram Sharma (1970) and K.T.. Jetley (1981). While Sharma translated it in the kundalini chhanda, Jetley did it in the mandakranta chhanda as in the original kavya in Sanskrit. Jetley's translation is the most satisfying of all, for he is close to the mind and art of Kalidasa.

MEHARACHANDANI, KIRAT (1933-89), mainly a fiction writer. His *Itihaas jo An'a-tutandaru Silsilo* (q.v.), an autobiographical account published in instalments in the *B'eejal,* which he edited from Ahmedabad, mirrored the Sindhi times after 1947.

Mehraan jaa Moti (1977), a collection of poems, mostly on patriotic themes and Hinduism; by K.M. Talreja.

Mehran, another name for the river Sindhu.

Mehran, a Sindhi theatre group established at Delhi in 1972 with a view to encouraging original writing of plays in Sindhi and staging them. Its sister concern the Mehran Movies Co-op. Society Ltd. produced a Sindhi colour feature film "*Amee yaa Mummy*" (1986), presented earlier on the stage.

MEKAN (1666-1729), a well-known Sindhi poet, writing in Kachchhi, one of the dialects of Sindhi. Mekan was born in Khonbhadi in Kachchh, in a Thakur Rajput family, Out of the extant 101 *sakhis*, or, *baits*, by him, about 30 are referred to in the books by Jhaverchand Meghani and Ram Singh Rathod of Gujarat. Some of his *baits* influenced those by Shah Abdul Latif and Dalpat (qq.v.). The poet extensively travelled in Kachchh, Saurashtra and Sindh. Known for his eclectic views, he was one of he representative poets of the Indian Bhakti Movement.

Melaapee Jeevan (1983), a novel by Guli Sadarangani (q.v.). It is in fact, an enlarged edition of *Ittehad* (q.v.).

melo, a fair, or an occasion of collective celebration and festivity. A Sindhi saying 'sata vaara, nava tyohaara" (nine festivals in a week of seven days) pithily describes a good number of occasions the Sindhis find to go into festival mood. Cheti Chand jo Melo, or the collecive celebration of Chaitra Chandra-Darshan is a post-1947 innovative melo. Jeevan Saathee Melo was organised at Baroda where boys and girls came to know one another for matrimonial purpose.

MEMON, MUHAMMAD SIDDIQ (1892-1958), a literary historian in Sindhi, whose *Sindh jee Adabee Taareekh* (vol. I, 1937) and, with a slight change in the title, *Taareekh Sindhi Adab* (vol. II, 1951) are the first attempts at writing connected accounts of Sindhi literature. The first volume describes the development of Sindhi literature from 1521 to 1843, the year in which Sindh was annexed to the British India. The volume two carries it forward to the first quarter of the present century. Written during the unhappy period of roused passion between the two communities of Hindus and Muslims, the *Taareekh* takes no delight in discussing the works by the Hindus. It flagrantly trips on their contributions and unhesitatingly deals with the books of purely Islamic interest.

Mendee Rataa Hathiraa (1962), a collection of folk songs.

classified according to various rasas; by Narayan 'Bharati' (q.v.)

Menghwar, a community. They are followers of Ram Dev and Pir Pithoro.

Mero Siju (1984), a collection of 60 ghazals by Arjun 'Hasid' (q.v.). For its lyrical intensity and thematic cariety, the work is hailed as an outstanding contribution to Sindhi literature. It won the poet a Sahitya Akademi award in 1985. The poet observes that the sun is about to rise, it hasn't risen as yet. He is hopeful that the *mero siju*, the dull and drab sun before the rise, will be all bright soon.

Metharam Hostel, for the non-resident-Karachi students of D.J. Sindh College, Karachi, in which many men of letters of the later day lived during their studentship.

Methi B'ai. A legend in her life-time, she refused to be converted to Islam when her husband Mewaram Ad'vani became a Muslim, now Sheikh Mewaram for the Hindus and Sheikh Muhammad Siddiq for the Muslims, in Hyderabad Sindh, in 1891. She contested in the court regarding the guardianship of her four children Sheikh Mewaram claimed as theri father. According to the book *The Great Sheikh Case* written by Motiram Ad'vani, brother of Sadhu Navalrai and Sadhu Hiranand (qq.v.) and the Sessions Judge in those days, Methi Bai won the case and the children remained with her, in her custody.

Mian Hashim Alawi Rehanpota. Chief of Shah Abdul Latif's amanuenses. He inscribed everything the Shah sang in the state of wajd, or trance. He also sang the Shah's baits in his rich, sonorous voice.

Mian MIR (1550-1635), maternal grandson of Qazi Qadan (q.v.), or son of Qazi Qadan's daughter Bibi Fatima. He was the Mughal prince Dara Shikoh's preceptor and inspired him in his efforts of uniting "the two oceans" of Hinduism and Islam. He was invited by the fifth Sikh Guru Arjun Dev to lay the foundation stone of the Golden Temple at Amritsar. His tomb is in Lahore, now in Pakistan.

Milaavata (1985), a collection of one-act plays, broadcast and successfully staged by Kirat Meharachandani (q.v.) The title play "Milaavata" is written in a humorous vein.

Mini Kahaaniyoon (1980), a collection of 44 mini-stories from all over the world; edited by Hundraj Balwani (q.v.). A few moments with each story spans up the life-time experience.

MIR ALI SHER QAN'I THATTAWI (d. 1788), the author of *Tuhfatul-Kiram,* a Persian historical work written in 1767. The work in its third volume gives a brief, insufficient and miracle-ridden account of Shah Abdul Latif (q.v.). *Odium theologicum* overwhelms the readers. It has also been translated into Sindhi.

Mira Movement in Education, founded by Sadhu T.L. Vaswani (q.v.) in 1933. Imparting triple training - of the hand, the head and the heart - it aims at integrating the character of the students. According to the Movement, all creatures are one - be they humans, birds and beasts, ants and insects.

MIRAN MUHAMMAD RAZA *alias* **MIR DARIYAI THATTWI**, the author of *Bayaanul-Aaarifeen* (q.v.) in Persian.

Mirchandani, Bhagwandas D. (1906-80), a member of ICS and great Sindhologist. some of his papers are collected posthumously in *Glimpses of Ancient Sind.*

MIRCHANDANI, TARA (b. 1930), a distinguished novelist and short story writer. Her novels are *Komaaayal Kalee* (1949) *Ushaa* (1958), *Hatha Yogee* (in two volumes, 1990) and *Laharuni jee Goonja* (1992); and her collections of short stories are *Aaeeno ain Aksa* (1965), *Rab'ar jee Gud'ee* (1966), *Uljhiyal Tandoon Resham joon* brought her a Sahitya Akademi Award in 1993.

MIRCHANDANI, UDHARAM THANVARDAS, also well-known as Munshi Udharam (1833-83), an early prose writer of the modern period. He alongwith Sadhu Navalrai Ad'vani (q.v.) introduced the novel as a form of literature by transleting Dr. Samuel Johnson's *Rasselas* into Sindhi, in 1870. Also, he prepared textbooks in Sindhi for classes I and II of primary schools.

MIR HASAN ALI KHAN HASAN. See **'Hasan', MIR HASAN ALI KHAN.**

MIRZA, NADIR BEG (1891-1940), son of Mirza Qalich Beg (q.v.) and a celebrated short story writer in his own right. "Ghara jee Chhika" (Pull of the Home, 1932) is his best-known short story.

MIRZA, QALICH BEG (1853-1929), a prolific writer; turned his pen on almost all subjects and in almost all *genres.* He was the author of more than 300 books, majority of them being translations and adaptations from Arabic, Persian, English and Hindi. His first book *Maqaalaat-e-Hikmat* (1877), was translation of Lord Bacon's *Essays*. The original novel *Zeenat* (q.v.) was his most successful work : therein he was able to provide objective corelatives of his own emotions and ideas about a family life in Sindh of his times.

Miskeen Naamo (1979), a definitive edition of Sayyid Hadibakhsh 'Miskin's (q.v.) poetry; by M.K. Jhuremalani. Abounding in the non-dualistic ideas and thoughts, it makes references to Hinglaj and also to jogis living there.

'Miskin', MIRCHU (b. 1940), poet. Also, he has compiled *Zindagee-a je Aas Paas* (mini stories) and *Boondon Thiyoon Malhaar* (ghazals).

'Miskin',SAYYID HADIBAKHSH (1879-1942), Sufi poet; grandson of Qutab Ali Shah (q.v.) and son of Roshan Ali Shah of Tando Jahaniya in Hyderabad Sindh, the two renowned mystics. He is known for his work *Miskeen Naamo* (q.v.).

misra-e-tarah, a specimen line on the metrical basis of which poets compose their poems on the spot.

Misra jee Raanee (1970), a long narrative in the mathnawi (q.v.) form, in which earthly love is exalted to mean divine love and gnosticism; by Lekhraj 'Aziz' (q.v.).

Miyen Shah 'Inat jo Kalaam (1963), compendium of Miyon Shah 'Inat's (q.v.) poetry, edited by N.A. Baloch; it is a great Sufi poetical work written in Sindhi, the language of the laity, far from the languages like Persian and Arabic of the elite of his day. With a view to spreading message of love and hope, it very often narrates the life-stories of the Sindhi folklore heroines like Marui and Sasui. The compendium presents Miyon Shah 'Inat's 469 baits and 42 wais under 22 Suruds (musical cantos).

Miyon SHAH 'INAT (c. 1623-1712), a well-known poet. Not to be confused with his younger contemporary Shah 'Inayat of Jhok (q.v.) Miyon Shah 'Inat was a unique personage in the literary history of Sindh in that he was an important link in the chain of medieval Sindhi poets. But for his poetry, the glorious heights reached by Shah Abdul Latif's poetry in the 18th century would have seemed all too steep and sudden. His poetry, edited by N.A. Baloch in *Miyen Shah 'Inat jo Kalaam* (q.v.), was informed of the native poetic tradition. And in its turn, it influenced the succeeding generations of Sindhi poets.

Moen jo Daro. Its excavation was carried under the expert guidance of Rakhaldas Banerjee from 1918 to 1922. Excavated from the site near a village named D'okri in the district of Larkana Sindh, Moen jo Daro represents the 5000 years old Indus Valley civilisation - a highly developed, well-planned, city-state civilisation. Remarkably enough, it shows no signs of weapons and fortresses. It presents the urban life in an atmosphere of peace and harmony.

The seals found from it show well-formed but not yet fully-deciphered language. Among many figurines and carvings, Lord Shiva is shown as seated in the yogic posture.

Moen jo Daro-Harappa Sanskrit (1985), an important essay on the times of Moen jo Daro-Harappa culture; by K.T. Jetley (q.v.). It tries to read the script of the seals found from its ruins.

Mog'o (1992), a collection of ghazals, by Arjun 'Hasid' (q.v.). It offers a complete range of situations - from the age of innocence to that of experience - and presents ghazals in their independent couplets, detatched in meaning from one another, and also those which follow the modern practice of having chains of thoughts in them.

Mohinee B'aaee (1917), one of the two novels, the other being *Aananda Sundreekaa* (1910), of Bherumal Ad'vani (q.v.). A portrayal of HIndu domestic life in its customs and mores, women's education and dowry system, it is a significant social record rather than a great literary work.

'Mohi', VASUDEV (b. 1944), a New Wave poet. His poetical works are *Tazaad* (1976), *Subuh Kithe Aahe?* (1983) and *Maniko* (q.v.). He edited *Wujood jo Khandaahar,* an anthology of contemporary poetry. Also, see *Barfa jo Thahiyalu.*

Moomal, an annual, brought out by the Sindhi Association of the Central Railway, Mumbai, presents a rich and varied fare of poems, short stories and essays.

Moomal Mendhro (1922), the firstever play based on a Sindhi folk-tale, in the present case on that of Moomal Rano (q.v.); by Khanchand Dariyani (q.v.), the father of not only social plays but also of folk plays like the present one.

Moomal Rano, two characters in a Sindhi folk-tale which is named after them. Moomal alongwith her sister Soomal constructed a magic mansion, Kaak Mahal by name, and made a proclamation that she would marry the first man reaching her through its curious labyrinths. While all other princes and kings failed in their attempts, Rano, a minister of Hamir Soomra, who became the ruler of Sindh in 1400, got to Moomal's chamber and married her. A political functionary at the Hamir Soomara court, Rano divided his time between the two : he worked for the king during the daytime and would come back to his sweet-heart at night. Once, as he returned he found Moomal asleep by the side of a 'male' person. He went back, all dejected, knowing little that Moomal was sleeping with her sister Soomal, clad in a man's (Rano's) apparel. Moomal comes to know of Rano's visit and weeps drops of blood. Now her eyes know no sleep and her being knows no forgetting. Among many Sindhi Sufi poets, Shah Abdul Latif (q.v.) finds an objective corelative for expressing his personal sense of separation from God in the folk-tale of Moomal whose mind becomes still like the flame of a lamp by which she waits for the union with Rano, the True Self.

Moro Nachandaa Rahani (1970), a definitive account of the Sindhi dramatic activity in Delhi. The author observes that in the Sindhi cultural wasteland of India today, the Sindhi dramatists and stage-artists keep alive their culture, even as peacocks dance in the desert of Thar when clouds appear over them in the merciful skies.

Morchaabandee (1979), a political play by Prem Prakash (q.v.). It presents the characters who are unnamed, but numbered - one, two, three - and brings out a sad situation in life that ordinary people are just helpless in influencing the events around them.

Moriro ain Maangar-machhu (1967), the thirty-sixth book in the Lok Adab Silsilo (q.v.) on the heroic folk story of Moriro, the fisherman, and the whale.

Moriro Mir Bahar, the hero of a Sindhi heroic poem. During the times of Soomraas (1050-1350) in Sindh, there lived in Kalachi (now Karachi) Moriro and his six elder brothers. A crocodile in the whirlpool near Kalachi swallowed away all of his fisherrman-brothers. Since he suffered from a disabled foot, he could not swim to the crocodile to take revenge on him. He thought of a plan, according to which he was drowned in the whirlpool in an ironcage, with nails all over. As the crocodile made attacks on him, he (the crocodile) was fatally wounded. Shah Abdul Latif (q.v.) alludes to the deadly Kalachi whirlpool in his "Sur Ghatu".

Motee Aayal Maazee (1981), a collection of short stories by Ishwar Chander (q.v.). The title story "Motee Aayal Maazee" portrays a school-going, 17 years old girl, who shares her loneliness with her boy-friend. One of her love-letters to him reaches the Headmistress, who immediately expels her from the school. Back home from their daily work, her parents learn about it. They think, the same thing happened in their own life earlier and their parents arranged for their marriage in order to save them from ignominy. Now, they are curious about the boy she loves. And the young girl keeps wondering why her parents do not even chide her for her 'misdoing'.

MOTI PRAKASH (b. 1931), a distinguished poet, short story writer and playwright. He won the much-coveted Sahitya Akademi award for his travelogue *Se Sabhu Saandhiyam Saaha sen* (q.v.)

MOTWANI, GOPI (b. 1926), a short story writer and essayist. She writes a column on and for women for the *Hindvaasee*, a Sindhi Weekly from Mumbai, in which she talks of female power and women's human rights. The basic point with her as a writer is good, dependable relationship between men and women.

MOTWANI, HARI (b. 1929), fiction writer. HIs four novels, including *Abo* and *Ajho* (qq.v.), five collections of short stories and a travelogue have won him a good critical acclaim. While the novel *Abo* bagged the Ramakrishna Jaidayal Harmony Award-1993, the novel *Ajho* received the Sahitya Akademi Award-1995. As the editor of *Koonj* (q.v.), a literary magazine, he has published established as well as struggling writers,. Also, see *Aakhree Pannaa.*

MOTWANI, HEMANDAS (b. 1940) compiled *Jai Jhole Laal* (1992) in which the story of Ud'ero Lal (q.v.) and songs about him are included. Also, he edits *Jhole Laal Sindhu Dhaaraa Times*, est. in 1991, from Delhi, in which he publishes the archival material about the history and culture of Sindh.

MOTWANI, SUSHILA (b. 1935), a well-known writer and researcher. She successfully wrote her Ph.D. thesis on "*Shah jo Risaalo ain Padmaavat mein Tasawwuf*" in 1989. Currently, she is working on Baba Rama Pir of Jodhpur.

Mual Maakoro (1966), a collection of short stories, marked by symbolisation of characters and situations, by Ishwar Chander (q.v.).

Mufeed-as-sabiyaan (1861), an educational book tr. from Hindi; by Sayyid Miran Muhammad Shah.

Muhabat jo Meenhun (1997), a collection of short stories, by Maya Rahi. One and the same woman character, harassed by her man in life, appears in a majority of her short stories.

muhana, fishermen, a tribe.

Muhiyuddin ibn 'Arabi (1165-1240), a great Sufi, whose metaphysical doctrine of wahdah al-wujud (Unity of Existence) comes close to the Vedantic one of advaita. He influenced many a Sindhi Sufi work in the middle ages.

Mu'inul Islam, the first unilingual Sindhi periodical launched in 1881 by Mirza Muhammad Shafi'a, the editor of *Muta'al-i-Khursheed* (q.v.). Being pioneers in the field of Sindhi journalism both the weeklies have historical importance. But they hardly represented the people at large.

mu'jazo, a folk poem glorifying a miracle, supposed to have been performed by the Prophet or a holy man.

mukhi, or **chang'o mursu**, the head of a panchayat or an ethnic group in a village or a town in Sindh.

Mukhriyoon, a Quarterly in Devanagari-Sindhi (1966-71) under the editorship of Mohanlal Sharma (q.v.). Meant for children, it offered a rich fare of writings in prose and poetry.

Mukhriyoon (1995), a Radio-play for children; by Vimi Sadarangani (b. 1971). It is about the school girls participating in a National Cadet Corps camp and realising for themselves the unity in diversity.

MULANI, KHIMAN U. (b. 1944), a gifted poet and short story writer. His works include *Taariyuni Jhaliyaa B'oora* (poetry, 1986), *Ud'aru Ud'aru re Popatraa* (poetry for children, 1989), *Angan Mathe Oparaa* (poetry, 1995) and *Oseero* (short stories, 1998). He received a National Council for the Promotion of Sindhi Language award for *Oseero* in 1999.

Munaaqibaa (1960), a collection of poems on some biographical tales in praise of the Prophet, his companions and the other saints, edited by N.A. Baloch (q.v).

munaazaraa, a form of folk poetry devoted to the praise of God. Such verses in praise of God contain also prayers from the versifiers for their well-being.

Munaazaraa (1961), the tenth

book compiled in the Lok Adab Silsilo (q.v.). Munaazaraa, or Jherra, are disputations in verse in which two parties compete, each doing so for superiority over the other, for the sake of instruction and entertainment. The two parties become two ideas personified, e.g., Love and Reason, Youth and Age; or two familial charaacters, e.g., husband and wife, uncle and nephew; two birds or two beasts, etc.

Munhinjaa Maarooaraa (1992), a travelogue of Sindh, by Krishin Khatwani (q.v.). On the theme of separation from Sindh in the wake of Partition, it makes an interesting reading. At its end, it contains some pieces in poetic prose on the author's experiences in Sindh.

Munhinjaa Mashahoor Muqadamaa (1981), a collection of famous court cases undertaken by the author-advocate Gobindram Raisinghani - the court cases that he pleaded and won.

Munhinjaa M'asoom Saj'ana (1989), by Veena Shringi (q.v.). Not a monologue as the author describes it on the inside title page, her book is a dialogue between herself and an assumed representative of our exploitative society. It recounts some episodes from her chequered life.

Munhinjaa Sur ain Tunhinjaa Geet (1970), the first collection of poems by Vasudev Nirmal (q.v.). Expressed in a simple and flowing style, his experiences are original and rooted in the soil.

Munhinjee Behatareen Kahaanee (1988), a collection of 26 short stories; each selected by its author as his 'best' in the *genre*. Ably edited by Vasudev 'Nirmal' (q.v.), it presents the authors' views on them, respectively.

Munhinjee Hayaatee-a jaa Ropaa Sonaa Varq (1981), an autobiography by Popati Hiranandani (q.v.). When it appeared in 1981, it electrified the Sindhi literary world, for no other book understood the Sindhi people of the partitioned India, their sorrows and pleasures, their feelings and aspirations more than it did. Translated into English, the title of the autobiography means "Golden and Silvery Leaves of My Life" and presents the author in the dialectic of her golden and silvey, bright and grey, pleasurable and sad times.

Popati Hiranandani was born in 1924 in Hyderabad of Sindh (now in Pakistan). The second eldest among seven children, she was barely ten when she lost her father. How her mother with a brood of seven children conducted herself in the man's world is a saga of courage and fortitude, as vividly revealed by her daughter. Being the second eldest among the children and the first girl-child in the family, hers was a special responsibility. Even her father on his deathbed had exhorted her to take "sincere and intelligent" care of her brothers and sisters. True to the Indian conditions in which the eldest girl-child in the family has to bear major familial responsibility, Popati Hiranandani at her very young age acquitted herself well.

After the death of her father, her mother never lost heart and withstood the odds of life. Her brother, Popati's maternal uncle, advised her to deposit all the savings bequeathed by her late husband with a local businessman and meet the household expenses from the interest on them. As things would have it, the businessman ran into bankruptcy. Thereafter neither the businessman nor her own brother looked back to the poor widow in the surrounding cruel world.

At the age of fourteen, she passed her mariculation examination and took up a music teacher's job in a school. She taught music in the morning hours and studied for her degree course in St. Mira College in the evening hours. Sadhu T. L. Vaswani had established St. Mira College in Hyderabad (Sindh) and got it affiliated with the help of his friend Pt. Madan Mohan Malviya to the Banaras Hindu University. Sadhu Vaswani's was the first serious effort in the field of women's education in Sindh. He launched many St. Mira Schools, too.

In her autobiography, Popati Hiranandani recalls with a sense of pride that Prof. K.N. Vaswani, who rose to be one of the senior editors of the *Collected Works of Gandhiji*, a Government of India project, taught her English in the college and Prof. Naraindas Batheja, who later translated Kalidasa's *Abhijnan Sakuntalam* into Sindhi, taught her Sanskrit.

At 23, Popati Haranandani visited her would-be husband, whose parents had demanded Rs.15000, quite a big sum in those days, as a dowry, and said to him, exuding her 'quiet independence', "Look, I haven't come here to pick up any row with you. I would only like to impress upon you that I am against buying a husband for me... I am educated and perhaps earn more than what you do. In that case, why shouldn't your parents give dowry to us?" The would-be was stunned and dropped the very idea of marrying her.

Coming to know of what Popati had done, her mother cried in helplessness. She said to her, "You can't change the societal customs. Can you? Now, what will the people say? You violated the *kula-maryada* (the honour of the family) and flouted the. *parampara* (tradition)."

Popati took her hand in hers, and ṣaid, "Don't you cry, my dear mother! Please leave me alone in the matter. I just don't want to be insulted in the name of *kula-maryada* and *parampara....*"

Having rejected the suitor, she chose to remain single all her life and was quite happy in her individuality which was wedded to social concerns ever after. A crusading woman, she has sensitively etched out the Indian woman's life in her autobiography.

It is at the description of traumatic times before and after the Partition that she is best. While reconstructing the times, she vividly describes how the various communities in Sindh lived in harmony and concord before 1939, the year in which the idea of a separate land for Muslims took shape and form in some Sindhi political quarters. Thereafter, whenever the communal frenzy was whipped up among the Sindhi people, the Hindu-Muslim riots broke out. She records that in those days the Hindu parents would ask their daughters to keep poison ready and commit suicide by swallowing it, in case they fell victims to the rioting fantics. Her brother Hashu, who had scores of Muslim friends in and outside his senior school, ultimately came to wield a *lathi,* a stick, with heart-piercing nails mounted on it, in order to save the honour of the family.

On fateful night in the wake of Partition of the country, the Hindu women and children of Hyderabad were safely despatched across the newly-drawn international border, onto Jodhpur. There they anxiously waited for their men-folk to join them.

After having stints in a few Indian cities, Popati Hiranandani's family came to settle down in Mumbai, where she took up a teacher's job in 1948, followed by a Sindhi lecturer's in 1960. It was also in the year 1960 that she joined Akhil Bharat Sindhi B'oli ain Sahita Sabha, a voluntary organisation devoted to the cause of development of Sindhi language and literature. Year after year, the Sabha has been holding conferences in the cities where the Sindhis reside in large numbers and Popati Hiranandani has been contributing her mite to them. Concurrently, she has been doing her writing work. Author of seven collections of short stories, four novels, two collections of poetry and more than two dozen works of miscellaneous nature, she is a prolific writer in Sindhi.

In 1978, she fell victim to a killer disease and since then she has been operated upon many a time. Her autobiography includes a poem, in which she describes her plight, thus, "*They gave me injection after injection/as if my body was a pin-cushion and administered tablet after tablet, the length of packs, 10 tablets each, surpassing that of/the Hardwar Purohit's or the village-baniaa's/long, flowing baheekhaataas (registers) .... As in the repair of old furniture/ they cut a piece of wood here/ and join it there/they did it with my limbs.*"

Her autobiography reveals the three dimensions of her life and work: she has been tirelessly fighting for woman's rights in society; dearly upholding the cause of development of Sindhi language and literature in the changed conditions for the Sindhis in the Independent India, and stoically bearing with her physical illness.

Munhinjee Saahitya Yaatraa (1994), a book of articles and essays written by Sita Samtani over the years. Sevral essays in it have the text-book quality.

Munhinjee Videsh Yaatraa (1991), a travelogue by Ganga Anand Hing'orani (1917-88). Posthumously published, it relates to the period between January and June 1952 when the author visited Switzerland, England and Issrael on a UNO Fellowship to study the social welfare institutions in those countries. She wrote 54 letter to her husband and othe relatives, giving lively descriptions there. She rightly observes in it that her visits to the alien lands made her more appreciative of the Indian composite culture.

Munhinje Paachhe jo Hiku Hisso (1976), a collection of poems by Mohan Deep, an individualist writer.

Munhinjo Kitaabu Parhee ta D'iso (1995), a collection of articles on a variety of subjects; by Savitri Gopal Gurbakhshani. Mainly didactic, it inspires the people to engage themselves in righteous actions.

Munhinjo Mulk Maleer (1973), a book of poems, by Mirchumal Soni. Meant to be sung, most of the poems relate to the Sindhi heroines like Marui, Suhni, Sasui and Lila.

Municipal Councillor (1979), a collection of three inter-linked, humorous one-act plays; by Em. Kamal (q.v.).

muqadama, introduction. See **sahitik alochana.**

MURAD (1743-96), a poet of the *jnanmargi* school of poetry. Brother-in-law of Rohal (q.v.), he followed him in his footsteps, literally and metaphorically.

murid, a disciple.

Murka te Manaa (1992), a collection of short stories; by Sundari Uttamchandani (q.v.). The author engages herself in crucial questions on human relationships and draws such characters from life as feel responsible for what they do.

murshid, a preceptor.

musaddas, a poetic form in which each stanza comprises six lines.

'Musafir', JHAMANDAS (1918-87), poet and prose-writer. Also, he edited *Sindhudee*, from Raipur.

'Musafir', PAHILAJRAI (b. 1939), poet His works include *Hika Bahaar Gula Hazaar* (1984) and *Geetani jee Goonjaar* (1990). He celebrates India and Indian way of life in his poetry.

Mushaahido (1987), another big collection of Hundraj Dukhayal's poetry after *Sangeetaanjalee* (q.v.). It contains ghazals, geets, qaumi taranas, kafis and sakhis written over the years. One is simply amazed by the creative energy the poet possesses. Marked by a rich variety of subjects and an earthy simplicity of style, it opens up new vistas of meaning in our day-to-day life.

musha'iro, a poets' meet in public gathering.

Muta'al-i-Khursheed, est. in 1860, a bilingual Persian-Sindhi weekly journal, launched by Mirza Mukhlis Ali. See **akhbarnawisi**.

Naadaan Chhokree (1967), a novel by S.H.N. (Sunder Hashmatrai) (q.v.). Romanticism characterises S.H.N.'s fiction.

Naalo (1987), a collection of short stories, by Indira Vaswani (q.v.). In the title story, the heroine Ratna confronts sexual harassment at the hands of her boss in the office and quietly surrenders herself to his perverse overtures in return for gifts and raises in her salary. The short story arouses a negative response for Ratna in the reader's mind - a response, which the writer intended.

Naamakkal Raamlingam Pillaee, Sindhi translation by

Vasdev Mohi, of K.R. Hanumanthan's monograph in English.

"Naanee, Sughad Sayaanee", a well-known short story by Gobind Malhi (q.v.), from the annual journal *Alka,*. 1985. It celebrates childhood, its carefree life, and reconstructs the grandma-grandchild relationship, perhaps the happiest one of all relationships. Rinku, an 11-year old boy visits his maternal grandma's during his summer vacation. He only has to express his desire for a certain thing and she runs about to fulfil it. And he won't be around, or wait, to see the needful done, always keeping busy as he does in his pranks.

"Naangu", a much-discussed short story by Lakhmi Khilani (q.v.), from his collection of short stories *Band Darwaazaa,* 1981. It reveals a hidden fear of Lajju, a housewife, who feels concerned for the well-being of her husband and children - a hidden fear, or an unexplained anxiety, that assumes the form of a snake she *sees* carwling now in a drawer of the blanket-board and then on the floor, now in the bedroom and then in the children's room. At the end, she realises, she has started seeing visions, as she is left all alone in the house.

Naaree Ratna (1981), life sketches of six great women of modern India - Sarojini Naidu, Annie Besant, Kasturba Gandhi, Kamala Nehru, Begum Akhtar and J'ethi Sipahimalani; by Tahilram 'Azad' (q.v.).

Naatak ain Adaakaaree (1983), a book on the principles of drama-writing, stagecraft and acting; by Arjun Bhambhani (q.v.).

Naatak ain Rangmanch Kalaa (1981), a book on the forms of drama and stagecraft; by J'ethoo Lalwani (q.v.).

'Nacheez', KUNDANLAL (b. 1923), poet. He published *Sika Saj'anu ain Sad'u* (1990), a collection of traditional poems.

Naeen Bastee (1963), a collection of entertaining and educating stories for children; by Goverdhan Mehboobani 'Bharati' (q.v.).

naeen jag'riti, renaissance (Sindhi). the first four decades of the nineteenth century in Sindhi bear a fair comparison with the corresponding period in the neighbouring Punjab where the formidable Ranjit Singh (1780-1839) ruled and which showed almost the same medieval way of life. This period in Sindhi literature presented a good contrast to that of Bengali literature which imbibed not in a small measure English literature and culture uptil 1835, the year in which Anglicism took strong roots there. If medievality means a simple way of life from the standpoints of education, taste and world-view, Sindh was still medieval in its character. It was, as it were, not even struggling to be modern, for it showed no industrial movement which suddenly made other societies modern and also no existence of printing presses, a component of industrialisation, with which prose emerged as a powerful instrument of renaissance and modernity.

In view of their defeat in the first Afghan war in 1836, the Britishers felt the dire political need of annexing Sindh, and by 1843 they were able to fulfil that need, With the annexation of Sindh to the British India in 1843, two vital changes were effected in the mutlilingual and multiscriptal situation in Sindh. Though the Britishers had, from their point of view, no major impact on the 1800-1843 phase of the Sindhian period, the new two changes effected by them were of the nature of having far-reaching consequences in Sindh. First, following T.B.. Macauley's Minute of 1835, Persian as the official language in the British India was abolished in Sindh also. Secondly, the Perso-Arabic script for Sindhi was "invented" and introduced in Sindh in 1853.

As regard the first change, the composite way of life in Sindh made it possible to have a greater appreciation for and deeper study of Persian as one of the classical languages of the Sindhian historical links with Persia, the decision of the alien Government to do away with it in favour of English notwithstanding. So much so, the Sindhi Hindus and Muslims who had before that not employed Persian for their creative works came to employ it, and while writing in Sindhi they deployed the Persian poetic forms of *ghazal* and *marthia*, etc., wrought in the 'ilm-'arud, or the Persian prosody.

As for the introduction of Perso-Arabic script for Sindhi, suffice it to say that Capt. George Stack and Dr. Ernest Trumpp (qq.v.), to name only two foreign scholars among many, voiced their opinion tha the Perso-Arabic letters were unfitting for the transcription of Prakritical/ Sanskritical languages like Sindhi and used Devanagari in their works relating to Sindhi dictionaries and grammars.

But lithographic presses established with the help from the government produced Sindhi text-books in the Perso-Arabic script apropos of the 1853 decision. The first-book to come out of a lithographic press in Sindh in 1853 was Nandiram Merani's *Baabnaamo* a primer for the new entrants in schools. As an instrument like a lithographic press could be used by both the rulers and the ruled, it was by A.W. Strange of the ruling class that the first journal *The Sindhian* was launched in English in 1854.

It was in 1854 that Sindhi life and literature were shocked into the renaissance period. During the 1857 war of independence, Sindh could not remain cut off from the main current. Its wound was fresh, for in 1843—barely 14 years earlier-the Britishers had unwarrantedly attached it to the British India. Revolts broke out in the Shikarpur, Sukkur and Hyderabad army camps and the common people—traders, merchants, farmers and artisans—supported the rebellion with money and food. An offcial of the erstwhile Talpur rulers at one time, J'ethmal of Sikarpur helped the rebels in a big way; he supported the plan to destroy the British bastions in Sindh. But the Government got the scent of the move and it failed. Out of the main formulators of the ill-fated plan, Alif Khan was shot dead, and Ali Muhammad Khan Khoso and Dariya Khan were sentenced to deportation to Andaman.

Afer the first war of independence in 1857, a new awakening was seen in the masses and a new spurt was felt in the Sindhi literary activities. That the situation in Sindh continued to be multi-lingual and multi-scriptal is seen from the following three illustrations-(i) Surat Singh Chandiramani (q.v.) authored *Deewaan Soorat Bahaar*, a collection of poems in Sindhi, Urdu, Hindi and Persian, (ii) Dr. Ernest Trumpp published *Sindhi Reading Book* in 1858 and *Grammar of Sindhi Language* in 1872 in the Devanagari and Perso-Arabic characters, and (iii) the Sikh Sabha established in 1868 by Sadhu Navalrai (q.v.) issued literature in Gurumukhi also. In the multi-lingual situation, we find that English came to be added as a vehicle of expression. Along with the English men like F.J. Goldmid, who published *Qisso Sasuee-Punhoon jo* into English verse with the original text in Sindhi in 1863, some of the Sindhi people took to writing about Sindhi literature and culture in English.

The Renaissance though belated in Sindh, was marked by a great ferment during the period between 1843 and 1885. Besides the lithographic presses, the *bhag'atis* and *chaunkees* in which stories interspersed with devotional poems and songs were presented continued to be the means of literary transmission.

Nihalchand, Sain Qutab Shah, Qadir Bakhsh 'Bedil' and his son Muhammad Muhsan 'Bekas' (qq.v.) were some of the prominent Sufi-Vedantist poets of this period. 'Bedil' says, *"Those who entangled themselves in words/Never climbed the ladder of love."* And distinguished among the 'ilm-'arudi Sindhi poets were Gul Muhammad Gul and Muhammad Qasim (qq.v.), who wrote their poetry in the forms of *ghazals, qasidas, mathnwis* and *qitas.*

By the year 1885 when Indian National Congress was established, English education (in no way, it was Anglicism) found its way into some quarters of Sindhi life and letters. But having found its way, it still met a hesitant and cautious response among the people. In the provinces where the Britishers had been ruling for a comparatively longer time, there the elitist people had gradually been taken in by their way of life and modes of literature. But by 1885, to be sure, such people as were influenced by them were disilllusioned and they came to appreciate more of their own culture and literature. The people in Sindh, fortunately, did not have to spend (or waste) time to come to realise that the Anglicists among the English-educated elitist classes in the country unknowingly halted the pace of our march towards Independence and also that the English education could be used as a means of fighting against the British imperialism on its own familiar ground. Thus, English became an influential medium of expression, despite the fact that English-knowing people were a minority. Persons like Sadhu Hiranand Ad'vani (q.v..) took to journalism in English and other like Lilaram Watanmal (q.v.), the author of the *Life, Religion and Poetry of Shah Latif* (1889), wrote literary and cultural books in English.

Naeen Lekhikaa (1969), a novel by S.H.N. (Sunder Hashmatrai, q.v.) deals with the vexed problem of dowry and solves it for its heroine Asha only. She is described as a story writer, writing under the pseudonym of 'Raaz' in the magazines, and thus she attracts one of her fans into a marriage without dowry.

Naeen Naanee (1990), abook of delightful stories for children, by Hundraj Balwani (q.v.). One of the stories in it relates to T.V., which plays a role of a 'new grandmother', 'telling stories to children.

Naen Saahita jaa Sawaal (1976), by Vishnu Bhatia (q.v.), who discusses existentialism and modernity in New Literature and analyses some Sindhi short stories from their standpoint. In it, he is able to think himself, sometimes against, and at others for, but always himself.

Naen Sire Khaan (1997), a collection of short stories, by Motilal Jotwani (q.v.). Published earlier in journals and periodicals, the short stories in it are presented in a more concentrated, purer form, taking out the lines in revisions. Despite the fully formed world of love, waste and death, there is the world of great work of being alive in them.

Nafrat jaa Gula (1990), a collection of ghazals by the young buding poet Shrikant 'Sadaf'. With it, he makes a debut in poetry and promises he would occupy a centre-stage position in it.

NAGPAL, CHATRU N. (b. 1932), short story writer. His collections of short stories include *Jawaanee D'eehan Chaar* (1967), *Rome mein Hika Raat* (1982) and *Tunhinjee Munhinjee Kahaanee* (1991), which are written in a subtly humorous style and flowing diction. In the 1991 collection, his "Jeevan Jhalakoon" is incorporated (q.v.).

NAGRANI, BHOJRAJ HOTCHAND (1903-84), a distinguished scholar, who published the first definitive edition of *Sami-a jaa Sloka* (q.v.). His *Sami-a jaa Sloka* presents the slokas, subject-wise. In the previous editions which did not attempt at bringing the slokas together from the view point of the subjects dealt with by the saintpoet, one sloka would place the jiva, or soul, in the unity of existence with Brahma, the Super-soul, and the other immediately following it would degrade him for his vices. This would confuse the reader and obstruct his way to the realisation of rasa (q.v.), the poetic relish. Beisdes, in Nagrani's edition something approaching a variorum is attempted at.

NAGWANI, HEMRAJ G. (1931-85), a reputed writer and stage-artiste. He is mainly known for his *Mora Nachandaa Rahani* (q.v.) and *Saral Rekhaaoon* (poetry, posthumously pub. in 1968). Also, see ***Kaaka Chhad'e Viyaa Kunda te.***

Nala Damyantee (1894), the first Sindhi play presented on the Sindhi stage, written by

J'ethanand Khilandas and staged by D.J. Sindh College Amateur Dramatic Society, Karachi. Based on an episode from the Mahabharata, it makes Fate a main factor in man's life.

namaste, the salutation meaning "there is God in you and I/we salute to you (actually through you) to Him", based on the Upanihsadic saying *tat tvam asi* (That you are).

Nanakayana (1973), a life-story of Guru Nanak in verse, modelled on the Ramayana and the Krishnayana; by Lekhraj 'Hans' (q.v.). Like Tulsidasa's *Rama-charita-maanasa*, it is composed in chaupais and dohas. Marked by lucid and facile style, it recounts the main biographical features of the Guru's life.

Nanak Nirankaaree (1969), by Charandas Gursahani. Honouring the 500th birth anniversay of Guru Nanak, it gives an account of his life and works.

Nanak Prakaash, in thirty four vols., published from 1910 to 1920. the work contains the boigraphies of the ten Sikh Gurus.

Nanak Yusuf (1991), a biography of Nanak Yusuf and also a collection of his poetry; by J'ethmal Gulrajani (q.v.). Posthumously published from the manuscript left by the author, it is a significant contribution to the Sufi literature of Sindh. Yusuf, a disciple of Sachal Sarmast (q.v.), visited the Golden Temple at Amritsar. Thereafter, Sachal Sarmast, his Pir, called him Nanak Yusuf as a mark of respect to the great Guru Nanak.

Nanalal (1980), a tr. of U. M. Maniar's Gujarati work *Nanalal* (1977); by Indur Bhoj'wani "Indur".

NANDLAL (b. 1940), a short story writer. He published his collection of short stories *Akelo Chand* (1970), which won him a good critical acclaim.

Nangaa Patthar (1971), a collection of short stories by Sunder Agnani. Not a very mature work, it promises good deal on the part of its author.

Nangani jaa B'ira (1993), the second collection of ghazals after *Nafrat jaa Gula* (q.v.); by Shrikant Sadaf. Anger felt by the poet on the ugly human situations looks beautiful in his poems.

Nango Aasmaan (1967), a collection of short stories by Shaym Jaisinghani (q.v.). The short stories don't seem to be the pegs to hang ideas or philosophies of life on, but they depict life without having recourse to any such artificiality.

Naon Chachnaamo-Bhayankar Dokho (1991), by Gangaram 'Samrat' (q.v.), who negates what is 'dished out' in the *Chach Naamah* (q.v.), a history of the Arabs in Sindh, and throws a new light on Muhammad bin Qasim's conquest of Sindh (712).

Naon Kamaro (1982), a collection of short stories, by Nari padam. One of its short stories, "Menu jaa Rijandara Raahee", raises a question as to whether a woman expects only sex from her husband and responds to it negatively.

Naon Sindhi Vyaakaran (in two parts, 1987), by Satramds S. Jurisinghani "Sa'il" (q.v.), a distinguished grammarian.

Naarad Bhag'ti Sootra (1981), a Sindhi poetical translation of *Narad Bhakti Sutra,* published in Dayal Asha's *Bharat jaa Bhag'at.*

Nasarpur Ud'derolal, the birth place of Ud'erolal (q.v.). Twenty-eight miles away from Hyderabad, it is a place of pilgrimage for the Hindus.

Na So Rang, Na Saa Surhaan (1987), a collection of poems by Narayan Shyam (q.v.). It presents the poet in his sadder moments brought about by the death of his wife. though it is entitled "*sans* Colour and sans Fragrance" (in tr.), it comprises a good number of sight and smell: the poet finds mirth and laughter in the company of his grand-children. The poems about the kids relieve its sad atmosphere.

naatak, a play. A form of literature.

NATHANI, DAYO U. (b. 1924), the author of *Maulana Abdul Kalam Azad* (biography, 1945) and *Inqlaabee* (novel, 1946).

Nazarthaanee (vol. I, 1990 and vol. II, 1995), collections of literary essays published earlier in periodicals and presented at literary seminars, by Kamala Goklani (q.v.).

nazm, or poetry, of three kinds - *manzoom nazm*, metrical poetry; *be-kafya nazm*, blank verse, lines of which are balanced, metrical but without *kafya* (rhyme) and *radeef* (refrain); and *azad nazm*, free verse, lines of which are metrical without kafya and radeef and unbalanced with each other.

Nazraano, a quarterly magazine est. in October 1981, ed. by B.H. Ad'vani. Now it is defunct.

'Neel Kamal', ARYA ROOPLAL RADHAKRISHAN (1916-73), the author of *Sadaa Gulaab* (1956), a collection of essays.

neelkanth, literally 'blue throat', another name for Lord Shiva. An

Indian legend has it that at the time of churning the oceans in search of amrit, the gods and demons used Shesh Nag, or the celestial snake, as the churning rope. Shesh Nag spewed out poison that Lord Shiva ingested in his throat, turning it blue in colour. Thus Lord Shiva saved the earth from the life-destroying potion.

Neenhan jaa N'aaraa (1983), a metrical verse tr. into Sindhi of Sachal Sarmast's (q.v.) masnawis in Persian; by Ata Muhammad "Hami".

Nenen Ninda Haraam (1993), a video film script on the life and works of Shah Latif (q.v.); by he famous duo of T.V.. PLays-Manohar Bedi and Jag'dish Lachhani (qq.v.).

NENVANI, MAHESH (b. 1954), a New Wave poet. His four collections of poetry; *Maan ain Maan* (1986), *Madhu* (1990), *Hika Sanskritee Ghaayab Thee Vendee* (1994) and *Ta* (1999) have established him as an authentic new voice in the contemporary Sindhi poetry. The poem "Van'u" (Tree) of the second collection is alive to the problem of environmental degradation today.

nibbana, according to the Buddhist tradition, a state of total negation of desire, complete freedom from repeated existence, a state of eternal bliss.

Nigaahoon (1995), a collection of ghazals, nazms and geets on a variety of emotions, including love and one-brotherhood; by Tekchand Mast (q.v.).

NIHALANI, MANOHAR (b.1940), the author of *Sindhi B'aala Saahitya, Hik Nazar* (1992), which won him a good critical appreciation. Also, he tr. Jayanti Dalal's short stories and plays from Gujarati into Sindhi.

NIHALCHAND (1798-1865), a Sufi-Vedantist poet.

Nimaanal Maanu (1964), a collection of Nimano's poetry, arranged alphabetically, with her short life-story as its introduction.

'Nimano' Hassi Bai Pokardas (1880-1963), a female Sufi faqir. A disciple of the Dargah of Sachal Sarmast at Darazan in Sindh, she migrated to Baroda, in India, in 1948. She had a good following.

'Nimano', ROHRA PARSRAM (1921-81), poet.; published three collections of poetry *Sitaar* (1952), *Sargam* (1956) and *0 Naava Halaaina Waaraa* (1977), known for their vivid descriptions of life-situations.

'Nimano', TANWANI HARI (b.1949), writer and journalist. The editor of *Mehraan*, a Sindhi

Weekly, he also published *Saaz wa Andaaz* (poetry, 1976) and *Pecha Puraana Daagh Nawaan* (short stories, 1983). He also compiled *Saahitya Kalaa Darsinee,* an authentic Who's Who of Sindhi writers and artists, in 1980.

Niraalaa (1996), Sindhi tr. by Jagdish Lachhani (q.v.) of Parmanand Srivastava's Hindi monograph "Nirala", a well-known Hindi poet.

Niraalee Zindagee (1973), autobniography by N.R. Malkani (q.v.). It attempts at knowing how the author came into contact with Gandhiji's compaigns in Bihar and elsewhere and what sustained him through them—Gandhiji's compaigns, which were meant for uniting Hindus and Muslims, ameliorating the lot of Harijans and making the moneyed people aware of the concept of trusteeship. A political aautobiography, it hardly reveals the author in his own person.

nirarthak, the absurd, or the sense of human meaninglessness in the universe. The classic work of the theatre of the absurd is Samuel Beckett's *En Attendant Godot* (Waiting for Godot, 1952). In Sindhi, Prem Prakash's drama *Picnic* is associated with the theatre of the absured.

'Nırdosh', BHAGWAN (b,. 1942), poet, short story writer and critic. While the first two appellations of 'poet' and 'short story writer' are justified in his poetical and fictional works for children, the third one is vindicated in *Meriyaa je Moon Motee* (1985), a collection of review articles on some major works published since Independence.

'Nirmal', MADHAV VASUDEV (b. 1936), a distinguished poet and playwright. His poetical works include *Munhinjaa Sur ain Tunhinjaa Geet* (q.v.), *G'aalhiyoon Dil joon* (1992) and *Haaee Haati* (q.v.). As a translator of classical Sanskrit poetry, he has the experience and equipment: he successfully pesented Kalidasa's *Ritu Samhaaram* in the 1969 issue of *Koonj* (q.v.), Mumbai. He has also written some plays for Stage, Radio and T.V.

Nishkaam Siddhee (1979), a book on spirituality, on selflss actions and perfection; by Swami Parmanand (q.v.).

Nooree Nimaanee, (1998), the fourth epic after the three epics collected in the "Trivenee" by the same poet, Roopkumar 'Ghayal' (q.v.). Written on the life and work of Sadhu T.L. Vaswani (q.v.), it adheres to the principles of prabandhakavya.

Noori, the pen-name of Sadhu T. L. Vaswani (q.v.). It is reminiscent of Noori, a lowly fishermaid of the Noori-Tamaachi folk-tale.

Noori Tamachi, two characters in a Sindhi legend, which is named after them. A Samma king Tamchi fell in love at first sight with Gandree, the daughter of a Kinjhar lake fisherman. He married Gandree (literally, dirty), and gave her the new name Noori (the enlightened). As a gesture to the fisherfolk, he made fishing on the lake, tax free. All other women in the palace would deck themselves with jewals and diamonds. But the humble Noori always wore simple dresses. With her himility and natural grace she endeared herself to Tamachi. A soul cannot do better than this to achieve union with the Super-soul : Shah Abdul Latif (q.v.) allegorically means this in his "Sur Kaamod'", which deals with the legend.

Nuktah Nazar (1992), a collection of critical essays; by Hiro Shewkani (q.v.). It includes his 'favourite' essay dealing with sex, obscenity and literature, written in 1967, that looks anachronistic today. Moreover, it wrongly spells the first word 'nukatah' (of the title) with a 'kaaf-qalam' and 'toe', instead of a 'kaaf-kutto' and 'te'.

od'a, a tribe of the Sindhi Hindu Rajputs. They migrated from Sindh after Partition, when the Indira Canel was under consutruction in Rajasthan. Thereafter, about thirty thousand of them came to live in Sanjay Nagar on the Delhi-Haryana border and are engaged in the construction work, the only work they know. Among them is one Sadoromal, who is a Sindhi poet of sorts.

Okha D'okha (1981), a collection of essays on literary subjects like humour in Sindhi literature; by Kirat B'ab'ani (q.v.).

Oondahi jo Sachu (1997), a collection of short stories by Satish Rohra (q.v.). Related to dark recesses of mind, these short stories illumine them and speak of the truth of darkness. It is different from *Rishto* (q.v.), the author's earlier collection, in that his characters therein suffer from "aloneness" and his characters herein "suffer" from being part of the society.

Oseero (1998), a collection of short stories, by Khiman Mulani (q.v.). Basically a poet, the author writes short stories on the kind of life-situations which is informed of poetic qualities. In the title short story "Oseero", he delineates an old man who says he has lost something very precious, and that something precious which he has lost, was Sindh in the wake of Partition.

otak, a drawing room of a Sindhi household where usually menfolk gather for socialization.

otaro, a village guest house, where guests of the villagers are entertained.

Paachhaa (1987), a collection of plays, radio plays and shadow plays, by sunder Agnani (q.v.). The publication in book form of these popular plays produced on the stage time and again provides the dramatic groups with an easy access to them.

Paachholaa Saanjhee-a ja (1982), a collection of poems by Ishwar Anchal (q.v.). Metaphysical poems, in the main, these deal with the problems of life and death, the world and beyond, unity of existence, etc. One of the poems, "Mahabharata", recreates the *Itihasa* in view of the complexities of modem age.

Paandhee Puraano Vaata Naeen (1972), a collection of short stories by Goverdhan 'Bharati' (q.v.). The poetic quality of prose is amply manifest in the poet Bharati's short stories.

Paapu ain Punju (1962), a collection of seven one-act plays by M.U. Malkani (q.v.). Originally written in Sindhi before 1947, these plays are revised in the manner which would have the actions in the plays taking place in Mumbai. The characters and situations in them are realistically portrayed.

Paather Panchaalee (1997), the Sindhi tr. by Lakhmi Khilani (q.v.) of Bibhutibhushan Bandyopadhyay's Bengali novel of the same title. Based on the life of Appu, a 7 or 8-year old boy, his friends and relatives, it is a saga of the rural life in India.

Paayal (1982), the first novel by Holaram Hasija 'Hans'. It is a fantasy about the author being acquainted with his sweet heart from an alian land in a dream. He introduces her to the richness of Indian literature and culture.

Pachana khe Pachaai (1991), a collection of short stoies, most of which depict unfaithfulness of men towards their women; by Rita Shahani (q.v.). The writer seems to feel an uncanny hate for men. However, she tries to be reasonable to them in one of the stories, "Ihaa Raati", in which she makes the heroine responsible for what she suffers.

Pachhimee Yaatraa (1963), a travelogue based on the author's visit to the USA; by M.U. Malkani (q.v.). In it, he recollects the places and remembers the people he visited during the five months he spent there, in 1958. Written in lucid and picturesque style, it takes the reader along in the travels.

Padamraaj joon Kahaaniyoon (1996), a collection of short stories by Padam Devdutt Sharma "Padam Raj". Mostly based on the eye-witnessed incidents in the author's life, these short stories become impersonal by the use of objective corelatives.

Padhu, Kadhu ain Tharu (1990), a collection of baits; by Fatechand ' Parvas' (q.v.). The medieval bhakti atmoshpere pervades the work.

Padmashree Professor Ram Panjwani: Hik Shakhs ain Saahitakaar, (1999), a collection of papers on various aspects of Ram Panjwani (q.v.) as man and writer.

Pahaakanijee Paara (1989), a book on the bases of Sindhi proverbs by Abdul Karim Sandeelo.

pahaako, a proverb, wise saying. Originally one man's wit, it is another man's wisdom. Many pahaakos, or proverbs, seem to come from man's proven common wisdom and closely resemble one another in different languages.

Pahaar (1986), a collection of short stories, by Ishwar 'Bharati' (q.v.). Concerned with society in general rather than individuals, Bharati delineates the changing social mores through his characters.

Pahinjee Pahinjee Runja (1995), a Sindhi tr. of Bhagwan Atlani's (q.v.) novel in Hindi, *Apanee Apanee Mareechikaa,* by Hasanand Tanwani. Not so aged as to base the novel's incidents on his own experiences, the novelist successfully reconstructs the Sindhi life in India in the wake of partition of the country in 1947.

Paighaam (1983), tr. of Khali Jibran's *Prophet,* by Prabhu Wafa (q.v.).

Paighaam-e-Latif (the Message of Shah Abdul Latif, 1952), an influential work on Shah Abdul Latif; by G.M. Syyid (qq.v.). It looks at the poet from the standpoints of advaita/tasawwuf and progressivism/socialism, both of which, accoding to the author, mean the same.

Pakhani jee Preet (1998), a short novel by Kala Prakash (q.v.) in which are depicted generations of Sindhis - Hindus and Muslims - affected by the Partition of India in 1947.

Pakheearaa Pardes mein (1980), a collection of ten short stories by Bhagwan Tilwani. One of his short stories, "Insaan Insaan", depicts a human situation in which it is more difficult to raise a parentless child than to rear a pussy cat.

Pakheearaa Valara khaan Vichhuriyaa (1953), a novel by Govind Malhi (q.v.). The first Sindhi novel on the Partition theme, it tells about two cousins, Sanwal and Kundan, living in a village in Sindh. They meet ups and downs and reach the stage when Sanwal decides to stay back in Sindh after the Partition and Kundan alongwith his family migrates to the Independent India. The complex situation brought about by the partition is dealt with sensitively. Wrought in the omniscient style, the novel touches agony and anguish of its main characters through vivid description of events in their lives.

"Pakhee-teertha" (1987), apoem by Motilal Jotwani, presented at the Sarva Bhasha Kavi Sammelan on the eve of the Republic Day in 1987. It celebrates the cultural unity of India.

Pakistan jo Maazee, Haal ain Mustaqbill (1973), by G.M.. Sayyid (q.v.). Published by Gangaram 'Samrat' (q.v.), an Indian Sindhi journalist, the 490-page book says that Sufism had a great bearing on the secular outlook of its author, who unfortunately, for a brief period was misled away by the political workings of Mr Jinnah. When he was his ussual self again, it was too late in the day, and Pakistan came into being in spite of his efforts to the contrary.

Pak Pahu (1862), a representative essay by Kauromal Khilnani (q.v.). Advocating the cause of women's education, it says that any man who denies a woman her legitimate right of education denies himself his own strong foundation in life.

Pala Pala jo Parlaau (1977), a collection of poems, by Hari Daryani 'Dillgir (q.v.); presents a rich fare of optimissstic thought in a variety of poetic forms, both Indian and Iranian. In his preface to the book, he prefers to call the poetic composition(s) in the muno doho form (see **haiku**) by the native name of teru(s). But he wrongly considers that a haiku (q.v.) consists of 17 maatras; for, it has, as we know, 17 syllables. The book won the poet a Sahitya Akademi award in 1979.

Pali, a language of the Prakrit group; known for canonical, non-canonical, commentarial, historical literature and manuals of the early Buddhists. Pali, the first Prakrit, is also the precursor of the modem Indian language Sindhi (which like other modern Indian languages took its shape around 1000).

Pamnani, Hasaram (1889-1940), edited *Satsang Vilas* and *Dharam Darshan*. Following the Hindu-Muslim riots over the question of Manzilgaah in Sukkar in 1939, Sant Kanwarram (q.v.) was shot dead at the railway station of Ruk. Pamnani, a member of the Sindhi Assembly, raised his voice against the religious fanaticism. Soon after, he, too, met his death by a fanatic's bullet in Rohri in 1940

panchasheela, five basic moral precepts prescribed by the Buddha for householders, refraining them from killing, harbouring grudges, commiting sexual misdeeds, telling lies and using intoxicants.

Pancha-tantra, an Indian classic, translated into Sindhi, by Naraindas N. Batheja (q.v.) and published by Hindustan Sahitya Mala (q.v.) in 1957.

panchayat, an elders' committee in a village.

Pandhu Tatal Vaaree-a-te (1990), a collection of pieces in poetic prose, by Ishwar 'Anchal' (q.v.). It subject matter includes the poet's perceptions about soul, Supersoul, the relationship between the two, and man and society. At times, the poet feels disilusioned and dejected by the workers—the fake ones—and wishes we worked out a better socio-political system. In several poems, he has also dealt with the probelm of death.

Panhinje ee Ghar mein (1973), a collection of short stories; by Ishwar Chander (q.v.), who represents the common man in his hopes and despairs, aspirations and frustrations in them. In the title story "Panhinje ee Ghara mein", Vasudha, the heroine, goes to visit her parents in another city. She finds that her poor, helpless father whose present day is empty and future day bleaker than ever before looks forward to her going back; her stay alongwith her little child in the house calls for extra expenses, which he cannot bear.

Panhinjee Panhinjee Zindagee (1991), a tr. of Jayanti Dalal's one-act plays in Gujarati, *Jayanti Dalalnaan Pratinidhi Ekaankee* (1971); by Manohar Nihalani (q.v.).

Panhinjo Dusshman (1993), a full-length dram on the people running after money and trying to have political clout; by Lakhmi Khilani (q.v.). It lays bare the nexus between money and politics.

Panhinjo Paanu Sunjaanu (1954), a collection of letters written by Totaram Mayaram Hingorani (1882-1952) to a young widow, giving her solace in the hour of need. The work exudes sympathy.

Panini (5th century), the native of the North-West Frontier Province of the Greater Sindh; the author of *Ashtaadhyaayee,* a book of grammar, phonetics, etymology, linguistics, all in one. Digital representations of word-forms derived from "roots of action" (dhatus) based on Panini's work are useful for computer translation.

Panjaah Ghazal (1983), a collection of fifty ghazals by Em. Kamal (q.v.). Satirical in tone and witty in temper, these ghazals relate to various modern life-situations.

PANJABI, GOBIND (b.1918), short story writer, known for social realism in his works. He published *Sard Aahoon* (1941) and *Soorajmukhee* (1960), short stories. His short story "Krishan Nagaree" squares up with an observation on the author that he confines himself to the unconcealed delineation of social purpose.

Panja Ganja: Bharati Saahitya Siddhaanta. See **kavya-shastra.**

panjakaro, a poetic form of five lines, 'invented' and introduced by Prabhu 'Wafa' (q.v.). A mini poem, a panjakaro conveys a thought picture in its five lines which rhyme abbaa and in which the fifth line is a repetition of the first one.

panja khanda, five aggregates which institute a person : material aggregate, feeling aggregate, knowing aggregate, mental disposition aggregate and consciousness aggregate.

Panja Nandhiraa Naataka (1937), a collection of five one-act plays by M.U.. Malkani (q.v.). Known for his naturalistic depiciton of social conditions, the author casts his scripts in a suitable language for the theatre and fleshes out real characters.

panjra, songs and hymns in the honour of Ud'erolal (q.v.). These have been handed down from one generation to another over the centuries.

PANJWANI, GOPAL (b.1941), script-wirter and film-maker of *Amee yaa Mummy* (1986).

PANJWANI, RAM AMARLAL (b.1924), the much-celebrated author of *Bharat ain Pakistan* (1997) and *Sindh: Rgveda* *khaan Sheikh Ayaz taaeen (1998).* Currently, he writes a weekly column in the *Hindvaasee* on various subjects.

PANJWANI, RAM PRATAPRAI (1911-87), a versatile author of poetical works, plays, novels, tales and essays, including : *Sharmeelaa* (1942) and *Maayaa jo Mohu* (1957) novels; *Ajeeb Aakhaaniyoon* (1958), *Anokhaa Azmoodaa* (1962) (q.v.) and *Tunhinjaa Munhinjaa Tajarabaa* (1976) anecdotal stories; and *Sippon* (1976) essays. Mainly on social themes, his novels portray with sympathy all kinds of people - a musician, who is imprisoned during the freedom sruggle; a village woman Lateefaa who represents the simple rural folks; freedom fighters who are betrayed by some anit-national elements for the sake of money they get from the foreign rulers, etc. His works are both didactic and erudite.

After the Sindhi Hindus migrated to India, he reintroduced Ud'ero Lal (q.v.) as their *ishtadevata,* to them. Ud'ero Lal has proved to be a great binding force among them.

"Pankha", a well-known essay on birds, by Tirth Basant (q.v.), from his book of essays *Vasant Varkhaa* (1959). It is a good study on birds, their habits and their inter-actions with man.

Pankhuriyoon (1969), a selection of 35 stories written during 1905-1945, published by Harisunder Roopchand (q.v.) of Kauromal Sindhi Sahitya Mandal, Ajmer. Presenting a wide range of story-writing, it includes stories by Kauromal Chandanmal, J'ethmal Parsram, Nanakram Dharamdas Mirchandani, Mirza Nadir Beg, Parmanand Mewaram and Naraindas R. Malkani. Manu tolaram Gidwani's introdiction to the book is perceptive: it records a semi-historical incident, in which an ambassador of a country in Sindh reported back to its foreign ministry that there were in Sindh a long time ago four women, one of whom Sasui undertook difficult journerys in search of her beloved Punhu and died (*ruli mui)*, the second one Suhini was drowned in the river Sindhu to keep her date with her beloved Mehar (*bud'i mui*), the third one Marui gave her life, crying and clamouring for her beloved Khetsen (*rari mui)* and the fourth one Sorath was burnt alive on the pyre with her husband Rai D'iyach (*sari mui*).

Paraaee Aurat (1972), a collection of short stoies, by Mohan Deep, who is photographically realistic in defining the twin problems of sex and hunger.

Para Dhyaan Keru Tho D'ie ? (1971), an adequate tr. of Hari Narayan Apte's Marathi novel *Pan Lakshant Kon Gheto ?* ; by Jag'at Ad'vani (q.v.)

parampara, tradition.

Paramparaa-heen (1970), a collection of short stories, by Motilal Jotwani (q.v.). The stories depict the contemporary life-situations.

Paramapyayaasu (*c.* 8th century; Skt. *Parmatma Prakaash*), a work of 445 verses in the Sindhi Apabhramsa; by Joindu (q.v.).

Parashuram jee kuhaari, the axe of Parashuram, the fifth incarnation of Lord Vishnu. It was used to kill demons and cleanse the earth of its evil.

Pardaa (1976), a collection of four one-act plays -- "Paradaa" by Prem Prakash, "Oondahi jee "G'olhaa" by Shyam Jaisinghani, "Chor Chor" by Sunder Agnani and "Municipal Councillor" by Em. Kamal. The first two plays are experimental and the last two ones traditional, but full of wit and satire.

Parade Ag'yaan Parde Puthyaan (1975), a full-length play by Moti Prakash (q.v.). As its very title suggests, it unmasks the stage artistes in their rivalaries in rehearsal rooms. Also, it affords a dig at the pseudo-patrons of theatre and theatrical artistes.

'Pardesi', AHUJA CHANDUMAL (b. 1913), poet and prose writer. Author of about 45 books in Sindhi written in its Devanagari, Prso-Arabic and Gurumukhi scripts. His *Hika Jeevan mein Anek Jeevan* (1988) compares the life of Swami Dayanand with the lives of some great men of the world, including Hazrat Muhammad.

PARAMANAND MEWARAM (1865-1938), essayist and lexicographer. He edited *Jot* (q.v.), which published articles and essays by him, among others, his contemporatires. Written in an interesting, anecdotal style, his articles and essays were collected in *Dil Bahaar* (1912) and *Gul Phul* (vol. I, 1925 and vol. II, 1936). His two great lexicographical works are *Sindhi-English Dictionary* (1910) and *English-Sindhi Dictionary* (1933), reprinted by Commission for Scientific & Technical Terminology, New Delhi, in 1977, and by Sahitya Akademi, New Delhi, in 1971, respectively. Bherumal Meharchand Ad'vani (q.v.) affectionately called him "Addison of Sindh".

Parasram Parumal (b. 1895), a patron of Sindhi literature and education, who est. Nari Seva Sadan in Shikarpur, Sindh, and the Seva Sadan schools and R.K. Talreja College in Ulhasnagar, Maharashtra. also, he published *Sami-a jaa Sloka* in the Sindhi Devanagari script.

'Parvas', SHARAMA FATEHCHAND (b. 1906), a reputed poet of the Pingla tradition in Sindhi. His works include *Parvas jee Pukaar* (1972), *Anmol Mottee* (1976) and *Rihaaniyoon Raaht Bharyoon* (1980).

Parwaaz (1962), a collection of poems in various poetic forms, including *geet,* the poet's main forte; by Prabhu 'Wafa' (q.v.)

'Parwano' HASIJA, GOPAL (b. 1936), poet and short story writer who published, in 1998, *Khushboo jo Safar* (poetry) and *'Ishq Na Aahe Raand* (short stories).

Paryaavaran ain B'aar (1998), a collection of poems on environment, for children; by Mahesh Nenwani (q.v.).

Patnee Panhinjee, Putu Paraao (1983), a novel by G.L.D'od'eja (q.v.). Full of humour and satire, it deals with the joint family system that gives way under the pressures of modern urban life. It is written in a dialect which is peculiar to the people originally belonging to Shikarpur, Sindh.

Patthar te Leek (1969), a companion volume to *Shri-a joon Rihaaniyoon* (q.v.), by Vishnu Sharma.

Pau-phutee Popati (1988), a video film script on the life and works of Popati Hiranandani (q.v.), by Manohar Bedi and Jag'dish Lachhani. Through its printed word medium also, the subject of the video film script comes alive to the mind's eye.

Peelee Battee-a te (also known as *Naarangee Traffic Light te,* 1974), a noveletee by Motilal Jotwani (q.v.). Literally meaning "At the Amber Traffic Light", it symbolically brings out through its two central characters of M.Lal and Rajani the predicaments of modern man as to which light—green or red—will switch 'on', whether to go further up or stop there.

Peeree-a jo 'Ishq (1982), a collection of 15 short plays on widely varied themes; ed. by Prem Prakash (q.v.).

Peke Halee Vendeesaan-i (1968), a collection of humorous poems, marriage songs, duets, etc. by Goveerdhan 'Bharati' (q.v.). Some of the poems of this book have attained the popularity of folk songs.

Phaasee Thee Phulami jee Maalhaa (1981), a full-lenght play on the role played by young men and women's in the 1942 "do or die" movement; by J'ethmal Nenumal 'Taab'. In it, the people believing in freeing India through violence eschew their path at the call given by Mahatma Gandhi and surrender themselves to the British Raj.

Phahiljandar Registaan (1978), a collection of eight short stories by Harikant (q.v.). In one of th short stories, "Hujoom", the author brings out in sharp focus the insensitivity of the people in big cities: they wculd sympathise with the person injured in a road accident, but won't rush him/her to hospital lest they should be delayed for their day's work or be involved in some medico-legal case.

Phulani Muthi, a collection of essays on the everyday life-subjects like "Heean-ar Yaa Hargiz Na" (Now or Never), by Lalchand Amard'inomal Jag'atiani (q.v.).

Phulwaaree, a children's monthly magazine, published from Ajmer, since 1953, in both the scripts for Sindhi - Devanagari and Perso-Arabic. It contains interesting reading matter– stories, poems, riddles, jokes and news stories about the national events, for children.

Pirah jee Baakha (1972), a collection of poems by H.I. Sadarangani 'Khaadim' (q.v.). It opens with short poem revealing the anguishjed mind of he Sindhi-speaking people in India today : *"Nope, my mohter-tongue won't die./How can I live to see the language/which I learnt at my mother's knee/in which I express my joys and sorrows/die?"*

Pirah khaan Pahireen (1961), the first book of poems, romantic ones, in the poetic form of 'taraaeel" (q.v.), originally based on the French poetic form *triolet;* by Harikant (q.v.).

Pireen-a je Paar, (1999), a collection of songs, by Kishor Pahuja 'Jeevan', a *zyadah-nawees*, or a prolific writer. Not very lyrical, the songs are wrought in thought rather than emotion - emotion, not recollected in tranquility.

Pir, MUHMMAD LAKHWI (d. 1600), poet, to whose credit is a poem "Baad-e-Sabaa", in the kabitta form. In it, he sends a message of love to the Prophet Muhammad through the morning breeze. It reminds one of Kalidasa's *Meghdoot,* in which a cloud becomes the messenger.

piroli (Skt. prahelika), a riddle. For example, the riddle "ghar ghar mein g'aarhi kunwaar" (a new bright bride in every home) means the "fire".

Piroliyoon (1991), a book of riddles in poems, by Hari Dilgir (q.v.). A significant contribution to the children's literature, it includes riddles even on the modern things like telephone, taperecorder, etc.

Piroluyoon, D'ithoon, Muamaaoon ain B'ol (1965), the twelfth book in the Lok Adab Silsilo (q.v.), collecting riddles and enigmas, compiled and edited by N.A. Baloch. Excepting *G'ujhaaratoon,* a special type of the Sindhi riddle, which is dealt with in the thirteenth book of the series, this book concerns itself with all other varities of riddle.

Pir , PAG'ARO, a Pir, who had a following of about 3 lac murids, called Hurs, and fought against the alien British rule during the struggle for freedom. He was hanged and buried stealthily in Sat Deep (q.v.) in 1942.

Pir, RASHDI ALI MUHAMMAD (1905-87) has to his credit many a document on some of the cultural systems that are still prevalent in rural and urban communities of Sindh. The readers who delight in the sheer diversity of 20th-century history of Sindh are richly catered to in his *Uhe D'eenhan, Uhe Sheenhan* in the three volumes (1966 onwards).

Pir, RASHDI HUSSAMUDDIN (1911-1982), his scholarly works include the one related to the history of Sindh in the patriotic framework. He edited Mir Ali Sher's *Makleenaamaa*, with hundreds of scholarly notes on literary, religious and political history of Sindh.

Pir, SADRUDDIN (1290-1409), a poet of the Isma'ili Da'i tradition, known for his gnans (q.v.), poetry of non-dualistic knowledge.

Pir, SHAMS (1165-1276), a poet of the Isma'ili Da'i tradition, who propagated Islam in Sindh through the eclectic teachings in his gnans (q.v.) in Khojki Sindhi. His *Dasa Avataara* presents an evidence of the early development of Ismailism in Sindh.

'Piya' HASARAM (1930-83), poet. His works include *Luchhe Pe-ee Laat* (1973), *Jeevan Raag'* (1974), *D'aadhee D'ukhinee D'aat* (1981) and *Roee Chhuree Raat* (1983). In his poetry, he graduated from love of individual to that of nature to that of humanity at large. He helped revive the classical tradition of Sindhi poetry.

Poojaa (1989), a novel by Tolaram Raheja "Lali", dealing with the age-old questions of love and lust in life. Because of the author's education through the medium of Marathi, his Sindhi is Marathi-ised.

***Poonjee*,**, an annual miscellany est. in 1983 by the Bank of Baroda Sindhi Sabha, Mumbai. Under the editorship of Nand Chhug'ani (q.v.), it offers a rich and varied fare of poems, short stories one-act plays and essays.

Poorab Sandesh (1937), an adaptation in verse of Edwin Arnold's *Light* of *Asia*, a world-known classic on the life of the Buddha; by Devandas 'Azad' (q.v.).

Pooran Chand (1940), an adaptationof I.W. Bain's *A Digit of the Moon* (1899), which in turn was a tr. of a Sanskrit manuscript; by Chainrai Bulchand Ad'vani.

Pooranmaasee (1991), a collection of short stories written by Anand Tahilramani, Motilal Jotwani, Harikant, Indira Vaswani, Ishwar Bharati, Rita Shahani, Jayant Relwani, Hari Himthani and Saghar Samejo; edited by Anand Tahilramani (q.v.). the stories mirror the day-to-day life in its various aspects and show that the road to happiness is always under construction.

Poornimaa (1947), a translation of Ramanlal V. Desai's Gujarati novel of the same title; by Jhamandas 'Musafir' (q.v.).

Popat Pakreende (1993), a collection of poems by Mohan Gehani (q.v.), a late bloomer in poetry. Metaphorical of moments in time, the butterflies being caught by the poet in his poems leave the imprint of their colours on the reader's mind, too.

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Post jo Dab'o (1982), a collection of eight one-act plays for children; by Chandrasen Navani. It makes a delightful reading.

Praacheen Sindhu Maathuri Sabhyataa jee Lipee, the two scholars N.S. Rajaram from Bangalore (Karnataka) and Natwar Jha of Farraka (West Bengal) have brought out a book called *Language of Indus Seals* in which they have studied over 2000 seales of the Sindhu Valley Civilisation and concluded that it is none other than Vedic Sanskrit. It seems, with the publication of this book we have not arrived at the last word in the matter.

'Pradeep', BAJAJ KRISHANLAL (1935-92), a reputed Sanskritist, poet, writer and journalist. His poems of new sensibility are collected in *Saraapiyalu Yug* (1974).

prakashan, or publishing (Sindhi). Even as other provinces of India did, Sindh also threw up a good number of publishers - in the provincial language Sindhi -

who took to publishing not as a big business proposition, but as a nationalist mission, during the Indian struggle for freedom. Dedicated to the cause of national awakening as they were, they knew that they made investments in publishing the Sindhi works which would have no big returns in monetary terms. It was all right for them if they saw the credit and debit entries meeting with each other, year after year.

Categorised as general publishers like Harisingh D'ingomal of Sukkur and Pokardas Thanwardas of Shikarpur (est. in the 1880's), institu-tional publishers (sub-categor-ised as non-governmental and governmental) like Sanatan Dharma Prachar Sabha of Karachi (est. in 1901) and Sindhi Adabi Board of Hyderabad under the Education Department of Sindh Government (est. in 1940) and author-publishers like the Ad'vani Brothers of Hyderabad (Sadhu Navalrai Ad'vani and his younger brother Sadhu Hiranand Ad'vani, qq.v.): they electrified Sindh with ancient Indian thought and practices as well as contemporary ideas and actions. While the general and institutional publishers had enough money to spend in the field of Sindhi letters, the author-publishers worked as teachers, lawyers and doctors in their day-to-day life and used their savings from salaries or professional fees in the Sindhi publishing they undertook. But one thing was common to all of them: they all were imbued with the nationalist spirit and saw that the Sindhi people kept themselves abreast of realities under the alien rule.

A word about the publishing in English which was done at a small scale alongwith that undertaken in Sindhi in a major way. Unlike the situation today in which it is erroneously thought that publishing in English was the sole representative of Indian publishing in the pre-Independence India, it (publishing in English), in fact, in Sindh and elsewhere in India lay on the margin of Indian publishing and it was done at a small scale with a view to meeting the alien rulers on their familiar ground and apprising them of their legitimate demands and expressing their hopes and despairs, aspirations and frustrations in the English language, they (the alien rulers) knew.

In the pre-Independence era, all the three categories of publishers published works in Sindhi in at least four scripts: **i.** Perso-Arabic script, introduced by the Britishers in 1853, in which the bulk of Sindhi literature appeared thereafter, **ii.** Gurumukhi script, in which the Sikh religious literature was published and Chainrai Bachomal Sami's Slokas were originally written and also brought out for the use of the Sindhi women, in particular, who knew this script more than the Sindhi men, in those days. **iii.** Devanagari, the age-old script for Sindhi, which came into more and more disuse consequent on the Perso-Arabic script becoming the official script in Sindh after 1853 and in which some text-books and periodicals like the *Hindu* (est. in 1916) by Vishnu Sharma and Lokram Sharma were published for a section of Sindhi community, still using this script, and **iv.** Vaniki or Hindu-Sindhi script in which the Sindhi trading class people wrote their *bahi-khatas* (accounts books) and a periodical journal called *Sookhree* (est. in 1899) was brought out.

Besides Harisingh D'ingomal and Pokardas Thanwardas, mentioned above, Sunder Sahitya (est. in 1924), Kauromal Sindhi Sahita Mandal (est. in 1925), Bharat Jeevan (est. in 1932), Ratan Sahitya Mandal (est. in 1934) and Kahani (est. in 1939) were among the general publishers of books in Sindhi. Sunder Sahitya of Fatehchand Vaswani, Kauromal Sindhi Sahita Mandal of Harisunder Roopchand, Bharat Jeevan of J'ethanand Bhavandas Lalwani and Ratan Sahitya Mandal of Chuharmal Hinduja and Parumal Kevalramani published works of general interest, including those of children's entertainment and instruction. Kahani of Jagat Advani, apropos its very name, was given to publication of fictional works, original and translated/adapted in Sindhi. These publishing houses were very popular and created a huge readership. Over and above all this, a series of books called *Gulphul* (est. in 1925) and a periodical called *Gulistaan* (est. in 1944) were run-away successes in the field of children's literature.

From among the institutional publishers, a mention may be made of Sikh Youngmen's Association of Hyderabad (a reincarnation of Sikh Sabha, est. in 1868, at Karachi by Sadhu Navalrai Advani and Munshi Udharam Mirchandani), which published a monthly series of tracts on Sikhism; Sindhi Sahita Society (est. in 1914) of J'ethmal Parsram and Lalchand Amard'inomal, which published scores of books on various subjects by different authors, viz. Mirza Qalich Beg's *Motiyuni jee Dab'lee*, Lilaramsingh Watanmal's novel *Sundari* and Lalchand Amard'inomal's *Shaahaano Shah* and *Soonhaaro Sachal* ; and Muslim Adabi Society (est. in 1931) of Muhammad Sidiq Memon, which published historical books from the Islamic standpoint. Sindhi Adabi Board, a governmental institution (est. in 1940), brought out a quaterly Sindhi magazine called *Mehraan* in 1946.

But it was the author-publishers, sometimes operating under a co-operative society like Sindhi Sahita Society and at mostly others working as individuals like Mirza Qalich Beg and Hundraj Dukhayal (qq.v.), who kept alive the Sindhi publishing ventures. As stated earlier, the Ad'vani Brothers were the much- celebrated author-publishers. Sadhu Hiranand launched his independent Sindhi monthly called *Saraswati* in 1890 from his Academy which he had established in Hyderabad, Sindh. Many reputed writers including Dayaram Gidumal (q.v.) wrote for the *Saraswati*. In the same year, Sadhu Navalrai, Sadhu Hiranand's elder brother, issued the *Sudhaar Patreekaa* in the Gurmukhi script; it was devoted to the cause of Sindhi women.

The Sindhi publishing progressed by leaps and bounds with the establishment of many a periodical/journal, including Parmanand Mewaram's *Jot* (though est. in 1896 Parmanand Mewaram joined it in 1900), J'ethmal Parsram's *Hindvaasee* (est. in 1917) and the Sharma Brothers' *Hindu* (originally as a weekly in Devanagari in 1916, and as a daily in the Perso-Arabic script from the year 1917). On August 1, 1946, the death anniversary of B.G.Tilak, the *Hindu* was renamed as the *Hindustaan*. In 1948, it shifted its offices from Karachi to Mumbai, from where it is being published till today.

The post-Independence Sindhi publishing scene presents a collage of juxtaposed images, at once strong and weak, complete and broken, brilliant and dismal. Independence brought in its wake the unfortunate Partition of the country into India and Pakistan—"unfortunate" because it was based on the ill-conceived and hastily -executed two-nation theory. After the Partition, the Sindhi Hindus migrated from Pakistan to India and settled in whatever part of the country they found place, especially in (numerical strength-wise) Gujarat (704,088), Maharashtra (618, 696), Rajasthan (336,523), Madhya Pradesh (322, 074), Uttar Pradesh (52,168) and Delhi (37,381).

It must be noted here that these are the figures that reflect the number of people who returned Sindhis as their mother tongue in the 1991 census, comprising a total of 2,122,848 which constitutes 0.25 per cent of the total population. Interestingly enough, the census figures from 1971 to 1991 show a decline in the percentage of

Sindhi speaking people, e.g., 1971 (0.31 percent), 1981 (0.30 percent), and 1991 (0.25 percent). This downward trend could be attributed to the influence of Western culture which resulted in a mass exodus to English medium schools and the mother tongue took a backseat.

As regards the regular book-publishing in Sindhi, apart from the periodicals in Sindhi (for which see *akhbarnawisi*), it was a matter of great reassurance that during the first decade and a half of Indian Independence, we had the Hindustan Sahitya Mala, a publishing scheme launched in 1952 by the printers and publishers of the Sindhi daily *Hindustaan*. Mansing Chuharmal, assisted by Jhamatmal Bhavnani, was the person behind the successful publishing of 50 popular books, meant for entertainment and instruction. Soon after its closure, the regular book-publishing was taken over by the magazines like *Koonj* (est. in 1961), *Sindhi Times* (est. in 1962) and *Sangeetaa* (est. in 1969), which periodically issued books under their respective RNI (Register of Newspapers of India) numbers. Among them, the *Sindhi Times* books, totalling more than 100, are the most numerous. Besides books, the *Koonj* has the singular honour to have published special issues on the Sindhi literary personalities.

After the Partition of India, the Sindhis found themselves to be the worst hit for they lost the whole of Sindh to Pakistan whereas the Punjabis and the Bengalis retained parts of their provinces in the new India. Stateless as the Sindhi have been, their attitude on matters like preserving their separate identity has been characterised by an ambivalence: on the one hand they would like to preserve their literature and culture and do everything to celebrate at a large scale the Chetichand (Chaitra-chandra-darshan) day as the Ud'erolal Jayanti day, year after year; on the other, they would not send their children to Sindhi schools. Soon after the Partition, there were hundreds of Sindhi schools in India, out of which even tens have not survived. The Sindhi parents in their misguided enthusiasm to see that their wards do well in the new environs send them either to English-medium public schools or to Marathi/Gujarati/Hindi-medium schools in their respective states. With the decline in the Sindhi education, the Sindhi readership and the Sindhi publishing have also correspondingly declined. The Sindhis have been looking forward to the state patronage, which they have been receiving as a fair share in the educational and cultural grants in the democratic set up of the country, subsequent to the recognition of their language Sindhi in 1967.

It was good of Sahitya Akademi, New Delhi, and its first Secretary K.R.Kripalani to have recognised Sindhi for its promotional programmes on par with those for other languages, several years before 1967. Sahitya Akademi has published 78 books in Sindhi so far: 14 novels, 11 collections of short stories, 5 plays, 9 collections of poetry, 26 monographs in the Makers of Indian Literature series, one history of Sindhi literature and 12 general books. In the wake of the recognition of Sindhi language, an Advisory Committee for Production of Standard Literature in Sindhi was set up by the Government of India in 1972 and a good number of books, at least 20 of them, mostly reprints of the Sindhi classics, were published under its aegis. Considering the urgent need of English-Sindhi and Sindhi-English dictionaries, the Sindhi Advisory Committees of both the Sahitya Akademi and the Central Government published Parmanand Mewaram's above-mentioned dictionaries in 1971 and 1977, respectively.

Besides these two government institutions, others of the ilk are the State-run Sindhi Akademies: Rajasthan Sindhi Akademi (est. in 1979), Madhya Pradesh Sindhi Sahita Akademi (est. in 1983), Maharashtra Sindhi Sahita Akademi (est. in 1983), Gujarat Sindhi Akademi (est. in 1986), Delhi Sindhi Akademi (est. in 1994) and Uttar Pradesh Sindhi Akademi (est. in 1997) for the development of Sindhi literature and culture. While Rajasthan, Gujarat and Maharashtra Sindhi Akademies bring out annual journals *Rihaan* (launched in 1981), *Adabi Chaman* (launched in 1987) and *Saahitakaar* (launched in 1988) respectively, Delhi Sindhi Akademi publishes a quarterly journal called *Sindhu Joti* (launched in 1996). All these Akademies give financial aid to the Sindhi writers for publication of their works on the respective state levels and have instituted annual prizes for meritorious works in various branches of literature. But, as we ordinarily know, the governmental efforts can not possibly match the non-governmental ones in quality and quantity. The Sindhi NGOs, non-government organisations, torn by general ambivalence of Sindhi community towards the question of preservation of self-identity, are not simply able to cut much ice in the matter. Excepting Prof. Ram Panjwani Cultural Centre at Sita Sindhu Bhawan, Mumbai (est. in 1987), the Indian Institute of Sindhology, Adipur (est. in 1989), Sahyog Foundation, Mumbai (est. in 1990) and *Sindhuni Jo Sansaar*, New Delhi (est. in 1995) by Ghanshyamdas Hotumalani, which hold good promise, nothing significant seems to be working out in the field of Sindhi publishing. After all, we have to understand that the Sindhi publishing will live by its own health and strength, will and volition, and no amount of state-patronage which is like artificial respiration will help it beyond a certain point in time. Things are so dismal that the Sindhi books sell very little. As on today, there is no Sindhi bookseller dealing with Sindhi books published from various quarters in India. Whatever number of Sindhi books are published, they wait to be lifted in bulk (150 copies each) by the Central Government under its scheme for bulk purchase of Sindhi books as a promotional measure. So much so, the New Delhi office of the Library of Congress (USA) which used to procure books in Sindhi has also curtailed this programme, thinking rightly or wrongly that real place for procuring books in Sindhi is Sindh in Pakistan.

Lately, one more distrubing trend has emerged in that the young generations of Sindhis, cut off as they are, from the Sindhi education, look for the news and views of the Sindhi world in the journals in English and Hindi. *Sindhi International,* launched in 1990 and edited by Lal Pushp; *Aseen Sindhi,* launched in 1994 and edited by Jairam Rupani and *Sahyog Times International,* lauched in 1994 and edited by Ram Jawhrani are such journals in English, published from Mumbai. In the words of Ram Jawhrani, the editor of *Sahyog Times International,* these journals aim "at bridging the gap between Sindhis and non-Sindhis and making the Sindhi generations aware of the rich Sindhi culture". Likewise, three periodicals in Hindi - *Dil-e-Sindh,* est. in 1987 by Mahesh Chhabria; *Sindhi Gulistaan*, est. in 1994 by Anju Tulsiani and *Samvaad Sindhi* est. in 1994 by Srikant Bhatia - are being published from Delhi. And this list of journals in English and Hindi is representative, not exhaustive.

Today publishing in Sindhi which seemed secluded in Sindh, before the Partition, has joined the Indian mainstream.

pratibha. Innate creative power.

pratika, or **alamat**, a symbol. There may be some conventional symbols presenting objects, events or characters: the popular mind in a particular setting derives special fixed meanings from them, such as a replica of the Dancing Girl of the Moan-jo-Daro (q.v.) civilisation, representing the robust world-view of the Sindhis of those times, among objects; Cheti Chand day, or the New Moon day of the month of Chet (March-April), as the New Year Day for the Sindhis in India, among events; and Ud'erolal, the saint-saviour of the Sindhi Hindus and an apostle of secularism, born on the New Year Day in 1007 of the Vikram (950 A.D.), in Sindh, among characters.

Apart from the conventional symbolism, we have a second category of symbolism which is more interesting in that it grows out of and concerns itself with the contexts of literary pieces like poems, short stories and novels and affords the creative imagination of both the writer and the reader to play around. Symbolism of this kind occurs so commonly in literature that it is almost impossible to mop it up in its innumerable contexts. For example, the Sufi poet Shah Abdul Latif's seven heroines delineated in his *Risaalo* - Lila, Marui, Mumal, Noori, Sasui, Sorath and Suhni - are symbolic of souls achieving the unity with the Super Soul. The heroines showed signs of weaknesses in the beginning but they overcome them through diligent discipline and penitent penance.

pratipa, an ideal figure of speech which involves repudiation of the standard of comparison; an arthalankara (q.v.).

Preeti jaa Geeta (1940), a suave translation of Rabindranath Thakur's *Gardener,* by M.U. Malkani (q.v.).

'Prem' GURDASANI, TEKCHAND (1903-77), poet and novelist. His *Vichitra Melaap*, a social novel, replete with pieces from his poetry appeared in 1965.

'Prem', LAKHMICHAND (1928-95), a reputed poet, who published his five collections of poems, including the last two ones *Akhriyuni jee Aalaani* (1972) and *Geetaa Geet* (1982). His romantic poetry towers above the kitsch of formula fare.

PREM PRAKASH (b. 1946), playwright, short story writer and researcher. Also, founder of Sindhi Drama Workshop at Ahmedabad. His collection of short stories *Veeha Kahaaniyoon* appeared in 1995.

PRITAMDAS HAKUMATRAI, see *Ajeeb Bheta.*

Prithvivallabh (1987), a translation of K.M. Munshi's Gujarati novel of the same title, by Prabhudas Kundnani (q.v.).

punarukti prakasha. A figure of speech based on sound, or a shabdalankara (q.v.), in which recurrence of word makes the meaning more *prakashit*, or vivid.

PUNSHI, SATISHKUMAR (b. 1940), a medical doctor by profession and a biographer by choice. He published two biographies *Sant Satramdas* and *Sant Kashiram* in 1969. His father Sant Kashiram was a great devotee of Sant Kanwarram (q.v.).

Puraano Paarkar (1966), a socio-historical study of Parkar or Nangar Parkar taluqa, in the district of Thar Parkar; by Mangharam Ojha. It contains an introduction to *Sumang* (q.v.) and a heroic story of Hothal-Udho (q.v.) of the Samma period of Sindh history.

Purush ain Prakriti (1997) a third volume of poetry in both the scripts—Devanagari and Perso-Arabic; by Motilal Jotwani.

Purushottam maas, an additional month in every third Hindu calendar year. It is arranged so as to conform to the Christian Era calendar. Even as others in India do, the Sindhis generously help the poor and the needy during this month.

"Purush-veshyaa", a well-known poem by Harish Vaswani (q.v.), from *Chaaleeh Chhahattara* (q.v.) the poet says that the city provides him with livelihood on its streets and take him back within the four walls of his home where his body and mind are bruised, making him none other than a male prostitute.

PURSWANI, PHATAN (b. 1933), a short story writer and translator, deeply influenced by the great classical heritage of India. Writing on love, morals and renuciation *a la* the good old Sanskirit poet Bhartrhari, he takes an erotic look at a beautiful fisher-maid; teaches people to be respectful to the followers of other religions; and talks of death, the ultimate truth in life, where the humans meet inevitably. His books based on translations/adaptations include *Aakhaaniyun Ajeebani joon (Acharya Rajneesh)*, 1992; *D'eeaa B'arani, Shankha Vaj'ani (Kanhaiyalal Mishra)*, 1993; *Gana Devataa* (short stories by various writers), 1994; *Jai Badree Vishaal* (travelogue; with M. Sug'an), 1995; *Jai Kedaar Naath* (travelogue with M. Sug'an), 1996; *Sant Shiromanee Deewan Karamchand Saahib* (biography), 1998, *Rajneesh Vaartaaoon* (stories by Acharya Rajneesh), 1998; *B'ateeh B'uddha Kathaaoon*, 1999 and *Chaini Yugani joon Choveeha Anokhiyoon*

G'aalhiyoon, 2000.

PURSWANI, SALAMAT (1926-94), a writer, who published *Jail maan Patnee-a d'aahun Khata* (1977), a Soviet Land Nehru Peace Award-winning book, in which he on the model of Jawaharlal Nehru's *Letters from Father to His Daughter*, writes letters to his wife and gives her the Marxist view of the workers' movement in the world.

Pushp, aan annual miscellany est. in 1957 by the BEST Sindhi Sabha of Mumbai.

Pushpanjalee (1968), a collection of essays, stories and poems; K.N. Vaswani (q.v.). The work depicts subtle emotions of the human heart in the catchy manner.

PUSHP, LAL (b. 1935), a leading writer, has published six collections of short stories, six novels and two books of essays. He received a Sahitya Akademi award for his novel *Huna je Aatam jo Maut* (q.v.). Also a perceptive critic, he brought out *Drishtee ain Darsinee*, a book of literary criticism, in 1972.

'Pushp', THADANI BHAGWAN (b. 1922), biographer. He has compiled biographies of saints and Sufis and written on the popular subjects of social reform, health and spirituality. Apart from the Moral Briagade, as it were, he shouts himself hoarse against the transgression of limits of acceptable behaviour.

Pyaar jee Pyaas (1972), a novel by Gobind Malhi (q.v.); underlines the author's ideal-inspired realistic attitude towards art. Mohini, the heroine, in her longing for true love, stumbles on one and the same type of 'press-the-flesh'-man everywhere - the man, who looks for a mere woman in her. The story herein, as in some other novels by Malhi, is told from the omniscient standpoint: it is not the characters who reveal themselves, but the author who must reveal them. The novel received a Sahitya Akademi award for Sindhi in 1973.

Pyaas (1980), a collection of poems; by Mayaram 'Dard'. Of uneven quality the poems relate to many a contemporary situation,

'Pyasi', KEVALRAMANI KAMAL (b. 1929), a popular poet and short story writer; has published *Geeta Manjaree* (1965), *Timkandara Taaraa* (1965) and *Sunu Sabha jaa Supreen* (1976), all poetry; *Samundu Samaayo Boond mein* (9171) and *Umaas jee Raati* (1975), both collections of short stories; *Hiku hoo B'ee Maan* (1960), a novel.

***'Qabil'*, BHAGCHANDANI TEJ** (b. 1932), a prose writer, who has published *Nainaa* (1963), *Nadhaa Chor Vadaa Chor* (1964), *Ajar Aaaamar Veertaa* (1966), *To Moonkhe Soora D'inaa* (1978) and *Alaa! Para Sindhi Dhartee Kithe?* (1978). In his books one can see a beautiful melting of various styles and modes of expression.

Qadeem Sindh (1944), a history of the ancient Sindh, by Bherumal Meharchand Ad'vani (q.v.). It tells about the great Sindhi civilisation during the pre-Vedic, Vedic, Puranic and Ramayana-Mahabharata times. It is a store-house of infomation on how the people in Sindh lived in their day-to-day lives.

Qadeem Sindh: Una jaa Mashahoor Shahar ain Maanhoo (1925), a profound study on the ancient towns and cities, tribes and communities of Sindh; by Mirza Qalich Beg (q.v.).

QADIRI, LUTF ALLAH (1611-79), a great Sufi poet, who flourished during the Mughal rule over Sindh. In his work, he referred to Jogis and Samis (Yogins and Swamins) of such far off places as Bengal and Banaras. In about 50 baits, he celebrated the doctrine of *wahdah al-wujud*, or Unity of Existence.

Qaidee (1943), a novel on the Gandhian ideas of love and non-violence; by Ram Panjwani (q.v.). Towards its end, Mahatma Gandhi is shown to have personally visited a young revolutionary in jail, advising him to eschew the politics of bullets while participating in the struggle for freedom.

Qalam jo Sipaahee (1973), a collection of poems by Goverdhan Sharma 'Ghayal' (q.v.). It covers a wide range of subjects from a prayer to God to an elegy on the death of Zia, a celebrated poet, and holds an immense interest for the neo-literates.

qasida, a form of poetry, a panegyric with a semi-philosophical exordium or historical narrative.

'Qasid', MAKHIJANI KNHAIYALAL (b. 1925), a short story writer, who has published *Sakeenaa* (1989), a rewardable initiation into a complex world of today.

QASIM, MUHAMMAD (1806-81), a poet of the 'ilm-'aruz (Persian prosody) tradition; the second poet after Gul Muhammad 'Gul' (q.v.) to complete his *Deewaan* of ghazals. *Deewaan-i-Qasim* (1875), was posthumously published in 1936 (second edition).

Qaul Rasool urf Gaoon Rakhyaa (1927), by Moulvi Abdul Ghafoor Shah. An interesting book to have come from a Moulvi or Qazi, it advocates the protection of cow for various reasons, minly the ecinomic one.

Qaumi Parwaanaa (1944), biographies of Indian political leaders; ed. by Harisunder Roopchand (q.v.).

qawwali, a poem rendered in sonorous music and ecstatic dance in congregations during anniversary festivals at the shrines of Sufis and saints.

Qazi, **AZZIZULLAH MUTA'ALWAI** (1747-1842), a translator from Arabic into Sindhi; produced the first Sindhi tr. of the Qur'an.

Qazi, Nazrul Islam (1899-1976), a revolutionary poet in Bengali, had links with Sindh and the Sindhis in his reformative years. What he imbibed during his stay at Karachi brought him an innovative fusion of Persian-Arabic and Bengali-Sanskrit words, which imparted a fresh vitality to his diction. Also, see **Mansharamani, D.K.**

Qazi, QADAN (1463-1551), the first major poet in the medieval Sindhi literature. His seven baits given in the Appendix to the *Bayaan-al-Aarifeen* (1630) are well-known. And 112 more baits discovered recently from Harayana, eagerly wait to be authentically known. He was *wujudi,* or a believer in the doctrine of Unity of Existence. He and other Sindhi Sufi poets mainly propagated the ideas of Muhiyuddin Ibn 'Arabi's *wahdah al-wujud* (qq.v.), which brought Hinduism and Islam closer. To Qazi Qadan, *kanz* (a collection of the Prophetic tradition), *quduri* (a handbook of the Hanifi Law), which the Moulvis of the day administred on students in the Indian Muslim schools, had no importance. In one of his baits he said, *"Leave the people with their grammar/I contemplate the Beloved."* According to *Tuhfat al-Kiraam* (1767), Qazi Qadan was an influential man of his times. Although a qazi, a dispenser of the Islamic Law, in the beginning, he rose to be a great Sufi. Not only he himself, his daughter Bibi Fatima and his grandson (through her) Mian Mir (q.v.) also took to the path of Spiritual Unity.

Qazi Qadan (1983), a critical study of Qazi Qadan the first major poet of Sindh; by Lilaram Ruchandani (q.v.). The author rightly questions the authenticity of some of Qazi Qadan's verses, as collected in

Qazi Qadan jo Kalaam (1978), edited (?) by Hiro Thakur.

qisso, an earlier form of the modern novel, in which very often two well-defined types of characters representing the good and the evil appeared and *deus ex machina* was introduced.

Qisso Pooran Bhag'at jo (1946), a folk-tale of Punjab in Sindhi verse; by Kakumal Motumal Sukkur Waro. It is about Pooran Bhag'at and his stepmother Loonaan. Married to Salvahan, a much-married old man, Loonaan tries to seduce Pooran, her husband's son from one of his earlier wives. Pooran refuses her love and joins Guru Gorakhnath and becomes his devotee.

Qisso Roop ain Basant jo (1946), a folk-tale of Punjab in Sindhi verse; by Kakumal Motumal Sukkur Waro. King Khadag Sen's second wife Chand Kaur makes amorous overtures to Basant, her husband's second son from his late wife. Basant tells all about this to his elder brother Roop. Both of them manage to flee from the kingdom and face hardships in alien lands. A comedy, the qisso ends with the return of the natives, Roop and Basant, to their motherland.

Qudratee 'Ilaaj (1987), a tr. of Morarji Desai's Gujarati book *Qudratee Upachaar;* by Haribhai Wadhwani.

Qur'an. the holy book of the Muslims. Also, see **Qazi, AZIZULLAH MUTA'ALWI**.

Raabel, a literary monthly published between 1964 and 1967, edited by Param Abichandani (q.v.). In it, poems, short stories and essarys by eminent writers appeared.

Raadhaa saan Rihaani (1992), a collection of pieces in poetic prose; by M. Sug'an. Celebrating the body, these creations transcend it. In them, psychological movements of a couple in love with each other are depicted.

Raag' Khitraag' (1993), a collection of satirical essays, by Lachhman Bhambhani (q.v.). Simple and unornamented, these essays bring out mannerisms and eccentricities of the day.

Raahee ain Manzil (1965), a collection of short stories written after 1947 by Kirat B'ab'ani, Anand Golani, Krishin Khatwani and Mohan Kalpana. It also contains a symposium on the Sindhi short story, in which M.U. Malkani, Gobind Malhi, Popati Hiranandani, Motilal Jotwani, Harish Vaswani, Harikant, Jayant Relwani (qq.v.)

and others participated.

Raajaauni laai Sikhyaa (c. 1,000) perhaps the earliest work in Sindhi prose, now lost. Designed to give instructions to the kings,, it narrated stories from the Mahabharata and the later-day Indian sagas of war and peace. We have come to know of this work through the later-day Arabic and Persian versions. The latter version was produced in 1026. S.K. Chatterjee has discussed about the now-lost Sindhi work and its extant Arabic and Persian versions in the Appendix to his *Language and Literature of Modern India* (1963). In this connection, vol. I of the *History of India As Told by Its Own Historians* (by Sir H.M. Elliot, q.v.), particularly the *Mujmalu-t Tawaarikh* part of it, is relevant.

Raajdhaanee-a jaa Saahitya-kaara (1957), edited by Motilal Jotwani and Anand Khemani (qq.v.). Its publication catapulated the editors, then quite young, into their being suddely noticed. It comprises poems, short stories and essays written by the Sindhi writers of the capital of India, i.e., Delhi. Jairamdas Doulatram, Choithram Gidwani and Naraindas R. Malkani (qq.v.), among others, contributed their literary pieces to the anthology. On the model of this book, the Ahmedabad and Sindhu Nagar writers published *Ahmedabad jaa Adeeb* and *Sindhu Nagar jaa Saahityakaar*, respectively. The year 1965 saw the Baroda writers bringing out a book *called Baroda jaa Saahityakaar.*

Raakho Raakhanhaar (1978), a popular biography of Ud'erolal (q.v.), who was born in Nasarpur on the evening of Friday, which happened to be the New Year Day of 1007 (Vikram Era) or 950 (A.D.) to save the Hindus from the mass conversion to Islam by Markh Shah, the then Governor of Thatta.

Raajkumaaree Geeta (1970), a novel by Arjan Sikayal: concerns itself with the brave, revolutionary young men who risked their lives for the independence of our country.

Raati jo B'iyon Pahar (1982), the first novel by Hari Himthani (q.v.). It portrays Ainshi, a Hindu boy, and Zora, a Muslim girl, both in love with each other. Separated by the Partition, they meet at one time in Ajmer, where they come to visit the Dargah of Khwaja Mu'inuddin Chishti.

rabab, a traditional musical instrument.

Rachanaa, quarterly magazine, est.. in 1979, devoted to Sindhi literature and arts. Well-edited, it has been influencing the elitist opinion of the day.

'Rafeeq', PURSWANI VERHO (b. 1941), a poet and playwright. His works, including *Bhambhor khe Baahi* (play, 1986) and *Tapandara Ret* (poetry, 1989), unfold themselves through brilliant images and tackle key-words like tolerance and integration.

RAFIQUE, M. (M.J. Ramchandani) (1930), a romantic poet, celebrates beauty and love, the two essentials of romantic poetry. Also, see *Veer Darshan*.

raga, a song rendered in style characterised by rigour and restraint. The raga of rigid classical character has its own essential nature, i.e., type, figure and individuality. It expresses a particular psychic value or interprets a particular rasa (q.v.). "Ranjayati iti raagah", or "That which colours the mind is a raga". The raga creates the effect on the listeners and brings them rasa by its musical sounds and the lokraga (q.v.) does so by its musical words.

'Rahi', DHOLAN (b. 1949), a poet known for his lyricism, who published *Nenani Otiyo Neenhun* in 1970, *Aksa ain Paraad'aa* in 1985 and *Morapankhee Pala* in 1995. The poet's works are rooted in romantic reality minus gizmos dealing with the day-to-day happenings influencing his life.

'Rahi', KRISHIN (b. 1932), a distinguished poet and short story writer. His works, including *Lurka ain Murka* (short stories, 1956), *Kumaach* (poetry, 1969) and *Vasana sandaa Vesa* (poetry, 1987), bespeak the maturity of his thought and meticulousness of his craft.

"Rahiman Dhaag'aa Prem kaa" (1970), a piece of poetic prose, reproduced in the Ulhasnagar weekly *Sindhi Times* of May 18, 1970; in which Sheikh Ayaz says that he belongs to a religion of all men, women and children.... and he is the *madan mast* plant which grew up wherever Ladi, the brave widow of Raja Dahar Sen shed drops of blood, fighting against the ruthless Arabs in 712... and he is the cave of goddess Kali's thousand idols which he wrought in stone and has been worshipping his whole life... and he is in love with the Hindi doha, agony and melody of which are unsurpassed in other poetry.

RAJPAL, BULCHAND VASUMAL (1902-71), a distinguished literary journalist, who edited the *Sindhu* (q.v.).

Rajneesh Vaartauoon (1998). Tales from Acharya Rajneesh's speeches which are also available in book-form, 36 in all, and all of them relating to the Indian soil, retold in Sindhi by Phatan Purswani (q.v.).

Rajya-stara Yogyata Pareekshaa, State Level Eligibility Tests or SLET for Lecturership (1992) conducted by Rajasthan Public Service Commission, Ajmer, for appointing lecturers in Sindhi in Colleges in Rajasthan. Its syllabus and sample questions were devised by a team of Sindhi teachers (according to seniority in the University service) - Motilal Jotwani, M.K. Jetley and Sushila Motwani.

Rama Kathaa (1954), an epic by Satramdas Juriasinghani "Saa'il" (q.v.). It is one more example of how the Ramayana theme is a germinal source linking the different linguistic communities in the Indian sub-continent and other counries of South East Asia. Cast in the Persian metre of "Fa'ulan fa'ulan fa'ulan fa'u" and wrought in 32 parts, the *Rama Kathaa* is the first epic history, or *Itihasa*, in Sindhi. Written as it was in the wake of Partition that threw the Hindus of Sindh off their moorings, the Ramayana theme gave them the much-needed solace. The poet says in his preface, "I saw immorality rampant in every walk of life, crisis of confidence everywhere. I noticed that only at a few places little lamps shone, and showed the right path. In such turbulent times, I came to read once again the Ramayana and it gave me courage enough to face the odd situations in life. When the personal emotion spent itself and the commotion ended, I found myself riding the hightide of the *Rama Kathaa* in Sindhi."

Mainly based on Valmiki's Ramayana, the *Rama Kathaa* derives its strength from various sources, including the puranas. It opens with an invocation to God, the Almighty (Pt.1). In the city of Ayodhya, peaceful and prosperous, there ruled the king Dasharatha, known for his great virtue of keeping his word at the cost of his life (Pt.2). Dasharatha on a hunting spree in a deep dark forest through which a river gurgled gets a curse on his head that he would like the old blind parents of Shrawana Kumar, die of separation from his son (s) (Pt.3.). The king had four sons and three queens: Rama from Kaushalya, Bharata from Kaikeyi and Lakshmana and Shatrughn from Sumitra. The young, handsome and brave sons of Dasharatha killed the demons who had been harassing the sages in the forest (Pts.4 & 5). Janaka, the king of Mithila, held for his daughter Sita a competition of princes from all over the Indian subcontinent, including Lanka, to break Shiva's Dhanusha (Bow) and be selected by her. Rama broke the bow and Sita chose him, the bravest of all, as her husband. The other three brothers also got married in Mithila. Soon after, Dasharatha noticed a grey hair in the black ones and thought he was old enough to retire from kingship and instal Rama, the heir-apparent, on the throne (Pts. 6-8). But Kaikeyi, the younger queen, instigated by her maid-servant Manthara, wanted her son Bharata to ascend the throne and Rama to be exiled to the forest for fourteen years. She made Dasharatha recall to his mind that she had at one time saved his life on a battlefiled and he had rewarded her with two boons. The helpless Dasharatha fulfilled his two promises in that Bharata was declared to be the next king and Rama prepared himself to go in exile (Pts. 9 & 10). Sita and Lakshmana followed Rama to the forest voluntarily. And Bharata refused to usurp his elder brother's right to the crown and secured at Chitrakut his sandals to be symbolically placed on the throne. Dasharatha could not bear separation from his progeny and died (Pts. 11-17). Uptil now the story approximates to the first two books, called the *kanda*, i.e., Bala-kanda and Ayodhya-kanda, out of the total seven books (*kanda*) of Valmiki's Ramayana.

Alongwith Sita, his devoted wife, and Lakshmana, his exmplary brother, Rama went downsouth in the forest where his compaigns against the demons and demonesses met with a great success. The demoness Shurpanakha made amorous overtures to Rama and Lakshmana and the latter cut off her nose and ears. She rushed to her brothers Khara and Dushana for help. The demons challenged the two divine brothers and were killed. Ṣhurpanakha took the grievous complaint to her third brother, Ravana, the demon-king of Lanka. He assumed a disguise and abducted Sita and took her to his kingdom (Pts. 17-25, approximating to the third book, Aranya-kanda of Valmiki's Ramayana).

In search of Sita, Rama and Lakshmana reached Kishkindha, the citystate, known as Mysore in its surroundings in the present-day South India. Rama sought the help of the monkey chief Sugriva, who showed him the ornaments thrown away by Sita when she was being forcibly taken away by Ravana in his Pushpakaavimana, an open aerial car, to Lanka. Rama killed Sugriva's brother Vali and restored Sugriva's to power (Pts. 26-28); Kishkindha-kanda of Valmiki's Ramayana). Hanumana, Sugriva's minister and Rama's devotee, flew over a part of the sea between Indian and Lanka and located Sita in the Ashok-vatika in the glitering Lanka. Through him, Rama came to know the whereabouts of his beloved wife (Pts. 29-3-); Sundar-kanda of Valmiki's Ramayana).

The last portion of Pt. 30 and the whole of Pt. 31 of the *Rama Kaathaa* present Valmiki's Yudha-kanda and Uttara-kanda. As Rama and Lakshmana took the monkey hordes for the fateful operation Ashokvatika. There on the sea-shore, a rare engineering feat made it possible to bridge the strait between the mainland and Lanka. Vibhishana righteously made a last time bid and renewed his plea to his brother Ravana to restore Sita to her husband and avert the war. Ravana insulated him and Vibhishana joined Rama in his great campaign. Because of unreasonableness on the part of Ravana, a fierce war in which many a variety of fire-arm was used broke out. Finally, the good emerged triumphant over the evil and Sita was freed. After having killed Ravana and his hordes, Rama along with Sita and Lakshmana returned by the Pushpaka-vimana to Ayodhya. There he was crowned, formally also.

As things would have it, the *Lokanayaka* (Leader of the masses) Rama paid heed to the gossip about the chastity of Sita who had remained in Ravana's custody and abandoned her. Sage Valmiki gave the shelter to the discarded queen in her pregnant state. Later, he brought up her twin sons as great warriors. On the occasion of the *yajna* of a horse sacrifice by Rama, the king-emperor, Rama invited Sita to bear her chastity's proof. Sita, who had by that time experienced many a vicissitude of life, prayed to Mother Earth to hide her in her womb. Mother Earth appreaed and took her darling child away from the madding crowd. Rama acknowledged as his own the young princes Lava and Kusha. The worthy sons of the worthy father, they consoled him for the rest of his life.

The *Rama Kathaa's* Pt. 32 serves as an epilogue in which the poet records his belief that the reading of the story of Rama affords the reader peace and harmony and frees him from the bondage of flesh, liberates him from the five corrupters of mind, i.e., *kaama* (desire), *krodh* (anger), *lobha* (greed), *moha* (attachment) and *ahamkaara* (conceit).

Not having the story-line

deviations, the 32 parts of *Rama Kathaa* more or less rest upon the various kanda of the original Sanskrit. Abounding in alliterations and similies, the *Rama Kathaa* vividly brings out various situations in the life-story of Rama.

When Ravana offers Sita the tempting comforts of his palace, she instantly refuses them and asks him to go away from her, for she wouldn't like even for a moment to remain in his shadow. If he persists in his evil designs, she tells him, he won't escape the wrath of a *sati*... She emphatically says to him: *Nope, these comforts are no comforts at all, / the flowers around me here look like thorns, O knave!/ I long for my husband, his life-giving breath;/with him I would rather live in a cave.*

RAMANI, RASHMI (b. 1960), a poet. She published her first collection of poems, *Pinjro*, in 1991and second collection of poems, *Kad'ahin Kad'ahin*, in 1999. A sensitive poet of aloneness in Sindhi, she researched on the *A-Kavita Andolan* (anit-poetry movement) and Jagdish Chaturvedi, in Hindi.

Ramanuj (1037 - 1137), propounded visishtadvaita (qualified monism), challenged the concept of maya and relied on bhakti (devotion) for salvation.

RAMARAKHIANI SHYAM, the editor of *Zindagee*, published from Ahmedabad. Also, he has edited some works.

Rama Rasa (year of publication not given), a collection of 48 eight-line verses, with annotations and explication; by Rochiram Gangaram Sad'ani.

Ramayana (1968), a translation of Goswami Tulsidasa's *Ramacharitamaanas*, in the same chauypaaee and doha metres as those of the original work; by Tulsidas Talreja 'Tulsio' (q.v.).

Ramayana: Sindhi Kavitaa mein (1997). The story of Rama in Sindhi verse by Pahilajrai 'Musafir' (q.v.).

Ramchandani, Prem (1941-65), legend in his life-time. A fighter pilot, he gave his life for the country in the Indo-Pak war of 1965. As he was returning to his base in Amritsar, his plane caught the enemy fire. Badly wounded, he was operated upon. Before death, he asked the doctor if he had aimed at the enemy targets rightly. When the doctor replied that he had caused much damage to the enemy, he breathed his last.

RAMNANI, SHIVO B. (1923-93),

novelist and playwright.. *Devee Vaasanaa bharee* (novel, 1986) is well-known for its bold portrayal of two newly married couples - Mani and Shivanath, Papan and Mohan. It is a memoir bottled in a novel.

Ram Panjwani-a joon Choonda Kahaaniyoon (1981), a selection from Ram Panjwani's (q.v.) short stories on the ethico-religious themes of god and man, karma and its effects on man's life.

Ram Panjwani : Shakhs ain Kalaakaar (1976), articles on Ram Panjwani (q.v.) as man and artist; by B'aldev T. Gajra (q.v.). One of the articles, "Anokhaa Aazmoodaa", evaluates Ram Panjwani's Sahitya Akademi Award-winning book in the light of Indian thought and philosophy.

RAMWANI, MOTIRAM S. (1910-97), a distinguished writer on social, literary and cultural matters. He has been unofficial keeper of the Sindhi literary records and has published them from time to time. He will be remembered especially for his well-edited and elegantly brought out two volumes of *Sindh ain Asanjo Warso; Baldev Gajra ain sandasi Choonda Rachanaaoon; and J'ethmal Parsram ain sandasi Choonda Likhyatoon* (q.v.).

Rang-birangee Geet ain Kahaaniyoon (1991), a book of delightful songs and stories for children; ed. by Jeevat Gogia 'Jot' (q.v.).

Rani, Bulo C. (1917-93), a legendary figure, who composed music for about 80 films in Hindi and Sindhi. During the last phase of his life, pseudo-cultural workers, seeking publicity for themselves, organised special functions to honour him, his talent, and gave him cheques of money, which could not be encashed for want of sufficient funds in their accounts. Intrigued by the fraudulent world, he dicided to shut his door on it by commiting suicide.

rasa. Aesthetic pleasure. Bharata in his *Natyashastra* (2nd.. cent.) spoke of bhava (emotion), vibhava (objective corelative), anubhava (response), sthayibhava (permanent emotion) and vyabhicharibhava (transitory emotions) awakening rasa in their fusion. Rasas are nine in number : shringara (the erotic), hasya (the comic), bhayanaka (the frightful), etc.

Rasa-bharyaa (1985), a collection of poems, by Roopkumar 'Ghayal' (q.v.). In it, the poet 'invents' the poetic form of "rasa bharyo" to express his emotions and thoughts.

Rasmoon, Rivaaja ain Soona-Saatha (1978), the thirty-nineth book in the Lok Adab Silsilo (q.v.) on rites and rituals, ceremonies and superstitions; compiled and edited by N.A. Baloch (q.v.).

Ratan, a monthly launched by Ratan Sahitya Mandal (estd. 1934) under the editorship of Parumal Kewalramani.

Ratan Jot (1958), a historical account of Bharwani family of Karachi. Ably edited by Motiram S,. Ramwani (q.v.), it contains the poetry of Seth Nihalchand Lakhmichand (1798-1865), Seth Vishindas Nihalchand (1843-1923), Seth Srichand Vishindas (1874-1932) and Seth Udhaavdas Vishindas (1879-1926)—three generations of the Bharwani poets' family. It presents a good study in how the Sindhi language changed little by little with the passage of time in a century.

Ratu (1986), a collection of short stories, by Ishwar Chander (q.v.). The stories relate to only one subject "ratu" (blood), or blood relationships, which also are under great stress today.

razmiyah shaa'iri, or yuddha-kavya, or heroic poetry, e.g. *Dodo Chanesar G'aahoon* (veer-gaathaas).

Registaanee Phool (1944), an anthology of short stories on social and political themes; compiled by Gobind Malhi (q.v.). Among its authors are Bhag'wan Lalwani, Sheikh Abdul Sattar and Anand Golani.

RELWANI, JAYANT (b. 1936), a reputed writer in Sindhi and Gujarati. His publications in Sindhi include *Safed Safed Oondahi*, a novel; *B'andhanin jaa Pinjraa* and *Ag'aree*, both collections of short stories; *Gul Girnaar jaa*, essays (qq.v.).

Rim Jhim-Rim Jhim (1990), a collection of delightful poems for children; by Bhag'wan 'Nirdosh' (q.v.).

Risaalah Kareemee (1904), the *Risaalo* (q.v.) of Shah Abdul Karim (q.v.); by Mirza Qalich Beg (q.v.).

Risaalo Sachal Sarmast (1958), a definitive edition of Sindhi Sufi poetry of Sachal Sarmast brought out by Uthman Ali Ansari (qq.v.). Abdul Wahhab, who came to be known as Sachal Sarmast—Sachal, for he was the 'Truthful One'; Sarmast, for he was 'God-intoxicated'. He belonged to the village of Daraz in Khairpur, a princely state in Sindh. The grateful Sindhis later named the village as *Dar-e-raaz*, or the Gateway of Divine Mystery. A lover of solitude, Sachal Sarmast was divinely inebriated. His perennial state of ecstasy expressed itself in his poetry. *Shaa'ir-e-Haft Zabaan,* or the poet of seven languages, he recited his poetry in Sindhi, Hindi, Urdu, Siraiki, Punjabi, Persian and Arabic, his disciples collected. But it was in Sindhi and Siraiki that he rejoiced the most.

At the age of 20, he remembered the Qur'an by heart and read with great interest the Persian poetry of Attar and Hafiz. 'Abdul Huqq, his paternal uncle, who later became his *murshid* (preceptor) and also father-in-law, led him to the Sufi path and paved the way for the efflorescence of his poetic genius in Sindhi. He loved and respected his preceptor so much that he saw in him Truth Itself. He says : *My preceptor is 'Abdul Huqq:/ Not an 'abd al-Huqq, a servant of Truth or God; /He is Huqq al-Huqq, Truth of Truth, or God of God.*

He knew that the Islamic Master-servant relationship between God and man was based on dualism and he raised his formidable voice against it. He says: *Abandon the dualistic servitude, come back to Unity;/ Forget the bonds of flesh so that you are Pristine Purity yourself.*

Like his idolised hero Mansur al-Hallaj (q.v.), he roared ana al-Huqq, or "I am Truth" time and again and invited the ire of the Moulvis of his day. For him, there was no difference between *kufr* (infidelity) and *imaan* (faith) in reality : they differed in name only. He called the Moulvis a company of tyrants who frightened the people with tortures in the hell and knew nothing of love, and their calling a great fraud on the people, for it thrived on a 'professional puritanical spirtituality'. He says: *We became neither Qazis, nor Moulvis; / Devising no such hypocritical callings and creeds, / we learnt only the art of God's love.*

He was vehemently against the religionists in both Islam and Hinduism. An outspoken Sufi poet, who helped build the secular nationalism in India. Sachal Sarmast said: *It is the religions that have misled people in the country; / The Sheikhdoms and Pirdoms have awfully misguided them; / Some people bend in mosques and others bow in temples, / But those pseudo-wise people don't come near by Love.*

A poet of the Indian bhakti-kaala, or the Indian Era of Devotion, Sachal Sarmast exhorted the new young brotherhood of Sikhs: *O Granthi, the reader of the holy scripture, / chant the Jap-ji verses and meet the Guru; / use* *the knife of love, cut off hatred and intolerance, / on your both left and right He is there.*

Sachal Sarmast has realised God's indwelling in him and that has enabled him to reject a dualistic level of thinking and its concomitant dependence on the externals of one particular religion. He identifies himself with the universal being and laments the humble state man is reduced to, in fundamentalism : *I feel sad - what I really am and what I have become ! / I know not why I have become a servant, else I am truly the Master!*

Risaalo Sachal Sarmast celebrates the essential unity of existance and raises man from his narrow confines of cast, creed and religion.

risalo, a compendium of poetry.

Rishto (1989), a collection of short stories, by Satish K. Rohra (q.v.). All the protagonists in Rohra's short stories are professors and intellectuals, who are given to self-consciously describing places and persons, events and incidents, ideas and associations.

"Rishto", a well-known short story by Satish K. Rohra (q.v.), from his collection of short stories of the same title, *Rishto* (q.v.). It describes a common-day urban situation in which a man and a woman wait at the but-stop for a bus to take them to their respective work-places. They don't know each other's life. One day, she does not turn up and he seems to have lost his sense of identity, as if unknowingly he built a relationship with her.

ROCHIRAM GAJUMAL (1804-1901), the author of *A Handbook of Sindhi Proverbs with English Equivalents* (1895).

ROHAL (1734-1804), a poet in Sindhi and Hindi, of the *jnan-margi* school of poetry. One a courtier of the Kalhoras in Sindh, he left them, disillusioned by their political games, and returned to his native place in Amarkot (Tharpaarkar). In the last phase of his life, he came to live in a deserted place near Rohri—the place, which came to be called Kandiree later. He occupies a unique place in Sindhi poetry for he unleashed the Vedantic trend in Sindh while writing in both Sindhi and Hindi. Following his footsteps were his brother-in-law Murad, his three sons Shahu, Ghulam 'Ali and Dariya Khan (qq.v.).

Rohal jo Kalaam (1961), poetry of Rohal (q.v.), a *jnan-margi* poet of Kandiree, near Rohri (q.v.); by Raghumal Motwani.

ROHRA, SATISH K. (b. 1929), a distinguished scholar. Also, he writes short stories. See. ***Rishto.***

Rohri, a town, known for its saints and Sufi poets, including Bedil and Bekas (qq.v.). When Alexander, the Great, invaded India, he met a tough resistance in Sindh, the capital of which was Alore (Rohri). He was injured at Multan. The Greek solldiers retaliated and burnt down many a town.

Rome mein Hika Raat (1982), a collection of short stories by Chatru Nagpal (q.v.).

Rooh Rihaan (1933), a great work on the Sindhi folk stories; by H.M. Gurbkhshani (q.v.). Originally part of the *Shah jo Risaalo,* ed. by him, these were culled from it and published separately.

ROOPCHANDANI, MEENA (b. 1940), writer and researcher. She published in 1992 *Jaadeed Sindhi Sha'ir jo Baanee: Bewas,* a good study on Kishinchand Bewas (q.v.), founder of the modern Sindhi poetry.

Roop Maayaa (1954), a short epic by Narayan 'Shyam' (q.v.), in a sequence of 16 sonnets, dealing with the mythological story of Vishwamitra and Menaka in their sensuous/sensual life-circumstances.

'Roop', MERANI ROOPCHAND (1908-91), writer. Among his works are *Surhaan Sindhudee-a jee* (1984), a compilation of about 175 pieces of saint-Sufi *kalaam* of Sindh; *Muhinjee Hayaatee-a jo Sonaharee Varq* (1985), an autobiographical writing, highlighting his association, as a disciple, with the saints of the Halani Darb'aar of Nawab Shah Sindh; *Maaruee* (1986), the folk story of Umar Maaruee (q.v.) retold in his simple, suave style; and *Jeevan Charitra: Baabaa Saroop Das* (1987), a biography of the saint Baba Saroop Das of the Halani Darb'aar.

Roopnagar jee Raajkumaaree (1982), a children's novel by Jag'dish Lalchhani (q.v.). A saga of heroism, it depicts one young man who saves the princess of Roopnagar from the clutches of a demon.

Roshan Chhaanwaro (1962), a collection of poems by Narayan Shyam (q.v.). It contains Sug'an Ahuja's (q.v.) introduction to the modern Sindhi poetry, assessing (in the context) the contribution of Shyam to the Sindhian thought and craft.

Roshan Raahoon (1988), a collection of stories and biographies for children; by Roopkumar Ghayal (q.v.). Quite inspiring, the meterial in it relates to the great events and the great people in history.

Rubaa'iyaat Umar Khayyam (1904), translations in verse of the well-known Persian poet Umar Khayyam's quatrains, about 125 in number; by Mirza Qaleech Beg (q.v.), himself a much celebrated poet. Introduced by Dayaram Gidumal (q.v.), the quatrains make wine a symbol of high spirituality. Away from the two-ness, these quatrains inculcate non-dualism in the reader.

ruba'i, an epigrammatic quatrain (plural, ruba'iyat). It is a poetic form of four lines, written in the rhyme scheme of aaba.

RUCHANDANI, LILARAM (b. 1924), a perceptive critic, literary historian and journalist. Among his works are *Sindhu-a jee Jhalak,, Qazi Qadan* and *Aazaadee-a B'ad Sindhi Saahita jo Ithaas* (q.v).

Rumi Jalaluddin(1207-73), a great mystic poet in Persian. Whilst he was still in his early teens, his family fled Balkh because of Chenghiz Khan's marauders and came to settle in Konya, Turkey. It was at that time the capital of Rum - Roman Anatolia, which is how the poet came by his name. When he was 37, he came into *sohbet*, spiritual company of Shams, a dervish from Tabriz and thereafter he mouthed nothing but poetry.

Runj ain Paachhaa (1968), a novel by Mohan 'Kalpana' (q.v.), of autobiographical significance and archetypal pattern; it portryas one Kumar, who indentifies himself with the legendary figure Kartikeya, who set out to encircle the earth thrice, and not with his brother Ganesha, who showed worldly wisdom by going round their father Shiva three times and was therefore declared the winner. To the author, Kartikeya appears to be an artist engaged in ceaseless effort to know for himself the pains attending a struggle.

rupaka. Metaphor. An ideal figure of speech, or an arthalankara (q.v.).

RUPCHANDANI LAKHMICHAND T. (1913-88), writer and journalist. Among his works are *Sindh jo Tagore: Sadhu Vaswani (19141), Deshbhag'at Virumal Begraj* (1942), *Jaadoogar Professor Hasanand* (1952) and *Manohar Jeevanee* (q.v.), four biographies. Besides, he was associated as a columnist with all the major newspapers in Sindhi.

Rustam ain Suhraab (1982), a poignant novelette by Satramdas Juriasinghani 'Saail' (q.v.). It re-tells an old story of a father and son - Rustam and Suhraab - of Iran and Tooran (Turkey) respectively. Rustam, a brave General of the King of Iran, kills his own son Suhraab, knowing little that he was his own progeny, born out of the intense love he had shared with Tahmina of Tooran.

Saaeen Qutab Shah (1947), a study of the Sufi poet Qutb Shah (q.v.) and his poetry; by Jhamandas Bhatia (1902-65).

Saaheree (1968), a novel by Lachhman Sathi. Anand and Mani, the hero and the heroine, love each other. But Mani, a girl belonging to a poor family, is married off to an aged person and Anand cannot stop her, her parents. At the end, both of them fall in the traditional grooves of the life. They know, they have to live without each other.

Saahita jaa Siddhaant (1969), edited by Anand Khemani; deals in brief with principles of literature and development of various forms of literature in Sindhi.

Saahita jo Seengaar (1965), a collection of 106 essays and life sketches, written by Manohardas K. Khilnani (q.v.) over 47 years of his literary life.

Saahitakaar, an annual launched in 1988 by Maharashtra Sindhi Sahita Akademi (q.v.). Its issue in 1994 is centred on the autobiographical writings of some eminent Sindhi writers.

Saahitakaarani joon Smritiyoon (1979), reminiscences of litterateurs, by M.U. Malkani (q.v.). Curiously enough, one of the five articles in it is on the origin of Sindhi language and development of Sindhi literature.

Saahitee Rihaan (1991), essays by J'ethmal Gulrajani (q.v.). While the essays in the first part deal with Shah Abdul Karim (q.v.) and his poetry, those in the second part are reviews of books—*Sookhree* by Kewalram Salamarai Ad'vani, *Khursheed* by Mirza Qalich Beg, *Deewaan Gul* by Gul Muhammad 'Gul'. *Gora* (in tr.) by Rabindranath Thakur, *Sadaa Gulaab,*, by Lalchand Jag'atiani and *G'othaanee Chahir* by N.R. Malkani (q.v.).

Saahitik Pushpa (1960), selected writings of Kauromal Chandanmal Khilnani, ed. by Manohardas K. Khilnani (qq.v.), for Sahitya Akademi, New Delhi.

Saahitya jee Parakh (1998), a definitive book on the principles of literature by Jagdish Lachhani (q.v.). Apart from discussing what literature is in its first chapter, it enunciates the principles of writing poetry, novel, short story, play, essay and literary criticism.

Sahitya Kalaa Darsinee (1980), a directory of Sindhi writers, poets, dramatists, artists, drama groups, films, etc., in the Independent India; compiled by Hari Tanwani "Nimano" (q.v.).

Saahitya Saraj (1978), a collection of 20 literary essays; by Tirth Basant (q.v.). The style is combersome, for obscure Arabic and Sanskrit words sit side by side in the book. But it is characterised by the vast knowledge the author brings to bear on the subjects he discusses.

Saahu Muthi mein (1986), a novel by the Pakistani Sindhi writer Muneer Ahmad Manik. Finding its way into India, its manuscript was published by the Sindhi Times Publication, Ulhasnagar. It depicts the suffocating atmosphere under the military dictatorship in Sindh. The hero, a lecturer in Sindhi, feels that he is being shadowed all the time by the intelligence people and is scared that he would lose his job, may be his life also. An eclectic Sindhi Muslim, his life stands threatened by his co-religious people at the helm of affairs in the country.

'Saa'il, **CHAWLA ARJUN** (b.1931), a lyrical poet, who has published *Chaarana Choriyo Changu* in 1987.

'Saa'il, **JURIASINGHANI SATRAMDAS** (b.1914), poet and grammarian. A rare combination of the twin faculties of poetry and grammar, Saa'il is best-known for his *Rama Kathaa* (q.v.). His other works include *Rustam ain Suhraab* (q.v.) and *Saa'il jaa Satar Mazmoon* (1962), essays.

'Saa'il', **RAISINGHANI GOBINDRAM** (1909-82), poet, playwright and prose-writer. His works include *Sindhu-a joon Laharoon* (1971), *Ushaa Kiran* (1975) and *Geetanjalee* (1976)- all poetry, the last one a translation of Rabindranath Thakur's well-known work of the same title. Also, he published *Nirvaasee* (1976), a play.

Saambhari jee Darsinee-a taan (1960), memoirs by Chetan Mariwala (q.v.). It captures the spirit of the times he deals with.

Saao Panu Kaaro Panoo (1923), autobiography of Mirza Qalich Beg (q.v.). literally meaning "Green Leaf, Black Printed Paper", it describes the author's eventful life. His life and literature seem to form one organic whole, for the events in his life compare slot by slot with those in his novel *Zeenat* (q.v.). Through his autobiography he emerges as a great man of modern outlook in the general Islamic framework.

Saarang (1979), a collection of essays by Tirth Basant (q.v.), known for his peculiar diction and style. One of the essays in the book deals with the life of Dayaram Gidumal (q.v.).

Saazish (1971), a 'whodunit' by Lakhmi Khilani (q.v.). A novel of great suspense, it keeps up the reader's interest to the last.

Sabhaa jo Seengaar (200BC), a tr. of *Hitopdesh,* a world-known Sanskrit classic by Pandit Vishnu Sharma. The work was originally started by Munshi Hasaram D'aswani (q.v.) in 1882 and completed by his son Sobhraj Hasaram D'aswani (Ad'vani) in 1894. Its new edition appeared in 1958.

SABHANI, TIRTH (1906-90), essayist and journalist. His works include *Dil Kari Darakht je Dastoor* (1961), *Sacha jee Pervee* (1965), *Sahee Zindagee* (1970), and *Jeevan Jot* (1980), collections of essays on the ethical and religious way of life. His books emphasise the control of vices, relate to man's search for values in life and hark back to an age of socio-cultural incorruptibility. At one time, he edited *Hindvaasee,* the most circulated socio-literary weekly in Sindhi, from Mumbai.

Sachal joon Vaadiyoon (1991), a treatise on Sachal Sarmast's life and thought; by Baldev Matlani, a young brilliant scholar.

Sachal Saaeen (1983), a compendium of 18 essays and radio-talks on the life and message of Sachal Sarmast (q.v.); by Karimbakhsh Khalid (q.v.).

SACHAL SARMAST (1739-1829), a Sufi poet, who also sang his kalaam, or poetry, in Persian and Siraikee. Abdul Wahhab by birth, he called himself Sachu or Sachal, the Truthful One. Since he used to be in a state of divine intoxication, the people called him Sachal Sarmast, or Sachal, the God-intoxicated. When he was five, Shah Abdul Latif (q.v.) happened to see him and was much impressed by him. The Shah read greatness writ large on his face and remarked, "He will take the lid off the kettle (of Knowledge) I have set to boil." What he foretold at that time came out true: the grown-up Sachal did plain-speaking in his poetry and laid bare open what the Shah had couched in the extended metaphors of folk-tales. Popularly known as Mansur Hallaj of Sindh, Sachal Sarmast enthusiastically unveiled himself as belonging to the philosophic view of *wahdahal-wujud,* or Unity of Existence, and raised Mansur's voice of *ana al-Huqq* (I am Truth) in Sindhi. His poetry in sindhi is authentically collected in the *Risaalo Sachal Sarmast* (q.v.).

Sachal Sarmast Academy was est. in Mumbai on July 30, 1994 with the inaugural address by Popati Hiranandani and presidential address by Motilal Jotwani (qq.v.). Named after Sachal Sarmast (q.v.), it works for the inculcation of secular outlook in the masses.

Sachal Sarmast jo Choonda Kalaam (1963), selections from Sachal Sarmast's poetry; ably edited by K. B. Ad'avani (q.v.), published by Sahitya Akademi, New Delhi.

sachcha, four noble truths that there are (i) suffering, (ii) its cause, (iii) the path leading to its cessation and (iv) its cessation.

Sachcho Saathee (1939), a book on ethics and spitituality; by Swami Bodhraj.

Sachitra Sindhi Zevar (1994), a book, with pictures, on the Sindhi ornaments; by K.T. Jetley (q.v.).

Sadaaeen Gad'u, an organisation of Sindhis from Sindh Pakistan in Dubai, UAE. Also supported by the Sindhis from India, it gives away an annual International Latif Award to a distinguished Sindhi writer. scholar or poet from the Indo-Pak sub-continent.

Sadaa Gulaab, pieces in poetic prose, some of them adaptations from Rabindranath Thakur's *Gardner*, by Lalchand Amard'inomal Jag'atiani (q.v.).

Sadaa Gulaab (1983), an erotic book of essays on woman's beautiful hands, hairs, breasts, eyes, lips and cheeks by Rooplal Radhakrishan Arya.

Sadaa Hujani Hota Hayaati (1986), a collection of articles, authoritatively written on the mind and art of Hari 'Dilgir'; edited by Arjun 'Hasid' (qq.v.).

Sad'a ain Paraad'aa (1981), a collection of short stories by Hari Himthani (q.v.). The two of its short stories "Abhaag'in" and "Sad'a ain Paraad'aa" have the evil of drinking as their central theme.

'Sadaf', SHRIKANT (b.1959), a young promising poet; writes ghazals. *Nafrat jaa Gula* (1990), *Naangani jaa B'ira* (1993) and *Zehn jaa Qabeela* (1996) are his collections of ghazals. The poet does not leave room for imagining situations between lines, instead he himself creates them by his graphic accounts. Most of what he writes comes forth from his personal experiences about men, women and matters between them. It appears, vivid description is pivotal to his works.

SADARANGANI, GULI (1906-94), novelist. As a freedom fighter, she took part in the Quit India Movement of 1942. She is known for her three novels *Ittehaad* (q.v.), *Sadhanaa jo Sapano* (1961) and *Aakhireen Inquilaab* (q.v.), and translations of Jawaharlal Nehru's *Letter from Father to His Daughter,* Rabindranath Thakur's *Gora* and Krishna Kripanai's *Tagore and Gandhi.*

SADARANGANI, H.I. see **'Khadim', SADARANGANI H. I.**

Sadhu B'elo, a religious place est. in 1823, by Swami Banakhandi Udasin (1763-1863), on an island in the midstream of the Sindhu, opposite to Rohri on the one side and Sukkur on the other. It exhorts the people to prepare themselves even while engaged in mundane activities to go in for that knowledge by having which everything else is known.

Sadhu T.L. Vaswani (1980), a biography of the Sadhu; by Dayal 'Asha' (q.v.). It brings out various facets of Sadhu T.L. Vaswani as a saint-poet, a philosopher and an educationist.

Sadhu Vaswani (1967), a biography of Sadhu Vaswani, a great saint and educationist; by J'ethanand Lalwani (q.v.).

Sadhu Vaswani Prizes, instituted by Prof. K.N. Vaswani in 1959. These have been given away to Tirth Basant, Dukhayal, Shevak Bhoj'raj, Sundari Uttamchandani, Goverdhan "Bharati:", Lachhman Bhambhani, Kala Prakash, Popati Hiranandani, Mohan Kalpana, K.B. Ad'vani, Motilal Jotwani, Lachchman Khubchandani, Kirat Meharchandani, Arjun Hasid, Lal Pushp, Hashu Kewalramani and Jeevan Gursahani, among others.

SADHWANI, AMARLAL (b. 1913), poet and essayist. Not many in the printed word medium, his works are audio-visual through his personal way of life.

Sad'u, a *genre* in folk songs and poetry, medieval and modern. Literally "a call", it is originally derived from Sanskrit "sabda" and is called "sadd" in Punjabi. An anguished call, it is addressed to a person, usually a lover, separated by unforseen circumstances, or to an object associated with the lover. For instance, in one of the baits by Shah Abdul Karim (q.v.), Sasui says: "*Had my lover heard the calls I made/ from outside Bhambhor/ He wouldn't have gone away.*"

Sad'u Paraad'o Saag'yo (1984), a collection of and commentary on the works of Kishinchand Bewas (q.v.). Published as a centenary tribute to the Sindhi poet, it collects all of his works, namely, *Sh'ir Bewas, Sheereen Sh'ir, Maujee Geeta. Guru Nanak Jeevan Kathaa, Bewas Geetaanjalee, Pankhuriyoon-Pana* and *Ikhaaqee Varq,* and also *Bewas : Hiku Abhyaas,* the proceedings of the Bewas Seminar held at Pune in 1970. The book becomes more significant in that it reproduces the historic speech Bewas delivered at the first Sindhi Sahitya Sammelan held at Karachi in 1941.

Safar ain Samar (1992), by Bhawansingh Talreja; presents a rational view of life and criticises irrationality, if any, observed by the author in the holy scriptures, from the Dev Samaj point of view. It tries to break many a superstition.

Safed Safed Oondahi (1970), a novel by Jayant Relwani (q.v.), characterising a hospital doctor attired in white overgarment and engaged in dark designs of seducing poor, innocent nurses.

SAGAR, GHANASHYAM (b. 1949), a practicing painter and commentator on history of painting (*Kalaa Jag'at*, 1981) and various aspects (*Kalaa Darshan,* 1983). Besides, he is a poet who sensitively etches moments of life in words (*Sard Aahoon*, 1981, and *Aksa Adhoora,* 1998). His collection of many stories, *Tukar-Tukar Rang mein,* appeared in 1999.

"Sahaare je Lamhani mein", an obscence short story, by Gopal Thakur, published in *Saahitakaar* (1993) by Maharashtra Sindhi Sahitya Akademi (q.v.). Depicting a titillating illicit relantioship between a brother and sister, it drags in the fair name of Mahatma Gandhi. Highly repulsive, it illustrates what literature should not do.

Sahaj Kosh (1934), a Sindhi-Sindhi dictionary in a Ms. form, by Sahajram Tahilram (q.v.). Rich in words from Sanskrit, Hindi, Arabic, Persian, Turkish, Panjabi, Urdu and English used inSindhi, words from the dialects of Sindhi, synonyms, antonyms, etymology, number, gender, etc., it is a very valuable lexicographical work.

SAHAJRAM TAHILRAM (1864-1934), teacher, historianl and lexicographer. Among his works ae *Taareekh Sindh* and *Sahaj Kosh* (the latter still unpublished). Also, he transslated *Koka Shastra* into Sindhi. For children, he wrote popular poems like "Raajaa Kanhin The Anbu Chhilyo/Kapa saan Sandusi Hathu Vadhyo" and "Waah Re Taaraa! Gol Taaraa!".

Sahee Zindagee (1979), a

collection of short essays by Tirth Sabhani (q.v.); it approaches religion as a discipline of life-free from lust, anger, greed, attachment and conceit. Not a dogma, this kind of religion rests on the fundamentals of all religions and faiths, and awakens man to his real nature.

sahita, the native Sindhi variant of **sahitya,** or literature. The very word 'sahitya' (literaally, 'togetherness') is coined to denote togetherness of word and meaning.

sahitik alochana, literary criticism (Sindhi). An early form of literary criticism was the stray observations of poets and writers about their own works and those of their contemporaries and successors. Connoisseurs of literature, who prepared random selections of poetry and poets' sayings (malfuzat) in prose added also their own observations to these collections. Besidess these, some appraisements were made by the contemporaries and successors of the early poets in historical accounts of the times or the journals they kept. Though not strictly literary criticism, the opinions offered in the journals are of some literary importance.

The random selections of poetry were considered a form of literary criticism in embryo, because the persons who made these selections exercised their critical acumen. Thus the way was paved for bayans (accounts), muqadamas (introductions) and tazkiras (critiques) as well as short biographical accounts with critical assessments. Miran Muhammad Raza Thattwi's *Bayaan ul-Aarifeen* (q.v.) was such a book. Though in Persian, it discussed Sindhi poets and personages, paying considerable attention to Shah Abdul Karim. *Shah Karim Bulree-aWaare jo Kalaam* (q.v.) is a Sindhi adaptation of this Persian work by U.M. Daudpoto (q.v.).

Under the influence of Western literature and with the introduction of printing, critical articles and books appeared in a greater number in Sindhi. In Lutf Allah Badwi's *Tazkiraa-i-Lutfee* (vol. I, 1943; vol. II, 1946) are found tazkiras of various forms. By the time Badwi wrote this work, this form of criticism had undergone a big change–from a study of a poet, or a group of poets, personally known to the author, to that of the subject(s). Now, it did not confine itself to the prosodical and rhetorical study of poetical works; it probed deeper into their significance and meaning. In some cases, as in the case of Lutf Allah Badwi's *Tazkiraa-i-*

Lutfee, it almost assumed the design and proportions of a literary history.

Dayaram Gidumal (q.v.) is considered to be the first literary critic in Sindhi. His essay "Sami-a je Slokani jo Taatparju" (q.v.) interpreted the great Sindhi Vedantic poet Sami's slokas in the light of Indian philosophic thought and established links between poetry and religion through a discussion of 'high seriousness' in them. But literary criticism, in the modern sense of the term, first appeared with Lalchand Amard'inomal Jag'atiani's (q.v.) *Shaahaano Shah* (The Great Shah 'Abdul Latif, 1914), *Sooniaaro Sachal* (Beauteous Sachal, 1916) and *Berangee Baagh jo Gul Sindhi* (Sindhi Flower from the Attributeless Garden, 1920), all published by the Sindhi Sahita Society founded by him in 1914. These three small pamphlets are sketchy critical estimates of the early clasicial poets Shah Latif, Sachal Sarmast as well as Gul Muhammad Gul of a later period (first half of the 19th century).

J'ethmal Parsram Gulrajaani (q.v.), who launched the Naeen Sindhi Library series of books and booklets, wrote *Sachal Sarmast* (Sachal, the Intoxicated, 1922), an inter-disciplinary work that tackles the problems of logic, philosophy and psychology in the poetry of Sachal Sarmast (q.v.). Adopting the same critical method, H.M. Gurbakhshani (q.v.) wrote a scholarly introduction *(Muqadame Latifee)* to his poet's life as well as various aspects of his poetry, namely, the poet's religion, Vedanta and Tasawwuf (Sufism), the *Risaalo's* matter and manner, language and grammatical forms, etc. Lalchand Amard'inomal, J'ethmal Parsram, H.M. Gurbahkshani and Bherumal Meharcand Ad'vani formed themselves into a "critics quartet" and their valuable critical writings appeaed in the *Sindhu,* a reputable journal edited by Bulchand V. Rajpal(q.v.). Gurbahkshani asserts that a poet should have not only the capacity to observe beauty and understand truth but also something called poetic art. Reiterating the Persian principles of poetry, he said, poetry should posess fasaahat and balaaghat, Silaasat and jiddat (qq.v.).

In 1937, there appeared, U.M. Daupota's *Shah Karim Bulree-a Waare jo Kalaam,* based on Muhammad Raza's *Bayaanual-Aarifeen.* It established Shah Abdul Karim (q.v.) as the major poet in Sindhi. This position Karim enjoyed till 1962, when N.A. Baloch's *Sindhi B'oleea-a jee Muktasar Taareekh* (1962) conferred the status on Qazi Qadan (q.v.), though only seven of his baits were known at that time. Daudpota also wrote *Abyaat-i-Sindhi* (q.v.) in which he assesed and evaluated Khwaja Mohammad Zamman's (q.v.) poetry.

By this time, the Progressive Movement had penetrated into the field of Sindhi letters. And with it were introduced Marxist principles of literary criticism. Barkat Ali Azad's essay *Adab ain Zindagee* (Literature and Life, 1942) and Gobind Malhi's prefatorial essay *Saahita mein Inquilabee Tahreek* (Progressive Movement in Literature) to *Pirah Phutee* (a collection of short stories, 1945) set the Marixist trend of literary criticism which remained in vog ue till about 1962, the year in which the Chinese invaded India. Soonafter the Partition of India. Asan J. Uttamchandani (Uttam) and Kirat B'ab'ani gave an impetus to progressive criticism through their periodicals *Naeen Buniyaa* and *Sindhu Dhaaraa,* and their organisation Sindhi Sahita Mandal of Bombay became a beehive of progressive writers and critics. While Uttam was diehard, Kirat settled down to a sociological approach of literary criticism. M.U. Malkani (q.v.), who sympathized with the progressive movement became increasingly more distinguished in his moral approach to Sindhi literature. His monumental work *Sindhi Nasr jee Taareekh* speaks of his moral concerns. This work marks him out as a critic of broad human appeal.

With the spread of education in the Free India and the consequent deeper interaction between Indian literary traditions, Sindhi critics have been showing greater awareness of critical problems, as manifest in their assessments of literary works.

Sahitya Akademi. National Academy of Letters, founded in March 1954. Though financed by the State, it is not under its control. It publishes books in modern Indian languages, including Sindhi.

Sahyog Foundation, a socio-cultural and lterary organisation est. in 1990 by Ram Jawhrani and Chander Manghnani. In order to formulate ideas and opinion on various issues concerning the development of Sindhi language and literature, it organises seminars, symposia and conferences and gives away awards.

Sailaab Zindaagee-a jo (1981), a novel about there being a tide in the affairs of man; by Popati Hiranandani (q.v.). Though its title indicates only the flood-tide, it describes also the ebb one in the life of its heroine, who is in her old age consigned to an old persons' home, even as an old piece of furniture is given away to a junk dealer.

Sain, QUTB ALI SHAH of Jahania (1813-1910), a great Sufi poet, who had many Hindu followers, including Sain Rochalds (q.v.) of Rohri.

Sain, ROCHALDS (1879-1957), a Hindu Sufi of Rohri; the author of *Ke Saa'itoon Saj'anani saan, Shrimad Bhagwad Geetaa and Shri Yoga Vasishtha* (qq.v.).

Sair Kohistaan (1942), a travelogue, by Allah Bachayo Samon. It is a one-in-three book–geography, economics and politics of the forontier mountainous region in Sindhi.

Sair Registaan (1951), a traveloogue which describes the desert part of Sindh and portrays its people; by Muhammad Ismail Ursani.

Saj'an ain Saaneeh (1992), a travelogue, by Kimat Harisinghani (q.v.). It describes the author's visit to Sindh on the occasion of the International Sachal Congress held at Karachi, November 26-29, 1989. It also recounts his participation in the Sachal Caravan of Love and Peace there from November 30 to December 2, 1989.

Sakhar jo Itihaas ain Dharmic Isthaan (vol. I, 1970, vol. II, 1971), a history of the city of Sukkur, Sindh (now in Pakistan) and its religious people and places, by Bulchand N. Mulchandani.

Sakht Chehre Waaro Maanhoo (1980), a collection of short stories by Ishwar Chander (q.v.). The short stories depict human relationships and bring out strains and stresses between a father and his son, two brothers, an old man and his wife and a father and his young unmarried daughter. These sensitively etch out the Sindhi ethos.

Salamat Purswani (1988), a biography of Salamat Purswani, a socio-political worker; by Mohan Kalpana (q.v.).

Samaaj jo Shikaar (1980), a novel on the age-old dowry system; by J'ethanand Lalwani (q.v.).

Samaaj Shewak (1967), a social play by Ram Panjwani (q.v.); has been staged umpteen times.

sama', the Sufi practice of listening to spiritual songs which may end up in dancing in a mystical state of mind, and mouthing "Allahu... Allahu".

samadhi, concentration of mind, one-pointedness of moral consciousness on an object, process of mental purification.

Sami (1965), a critical assessment of Chainrai Bachomal Sami's (q.v.) poetry and philosophy; by Lekhraj 'Aziz' (q.v.).

Sami-a jaa Sloka (published in there volumes–the first two in 1885, and the third in 1892), by Chainrai Bachomal "Sami" (q.v.). A great work in Sindhi, it commands the scriptural respect in the Sindhi Hindu homes, celebrating as it does the close relationship between religion and philosophy - the close relationship, which makes religion some what philosophic and philosophy a wee bit religious. Wrought in the Sindhi *bait* form; which is a blanket term for the Indian poetic forms of doha, soratha and their various interlinkings, it vernacularises the Vedic wisdom in the Sindhi *slokas*.

Sami wrote the slokas in the Gurumukhi script on pieces of paper and treasured those slips in a big earthen pot kept in a corner of his shop in Shikarpur (Sindh). Kauromal Chandamal Khilnani (q.v.), the first editor of the *Sami-a jaa Sloka,* who brought it out in three volumes, raised an age-old question whether the saint-poet wrote his verses for his own pleasure (*svantah sukhaya)* or for universal pleasure (*sarvntah sukhaaya).* The 'svantah sukhaya poets are said to write primarily for themselves, only because they feel 'driven' to write. They write verses for whosoever hears them or reads them, and leave them at that. But Sami, it seems, took enough care to preserve them in an earthen pot for posterity, believing that *sarira* (body) is short-lived and *sabda* (the word) is perennial.

After Khilnani's edition, umpteen editions of *Sami jaa Sloka,* including that of Bhoj'raj Hotchand Nagrani (q.v.) published in three volumes in 1955, 1958, 1967 have appeared. In the Nagrani edition, an attempt at the *explication du texte* has been made, making generous use of the updated scholarship on the saint-poet and his poetry in its annotations. Besides this, Nagrani published a handy, one volume *Sami jaa Choonda Sloka,* a selection from Sami's verses, in 1960. Relevantly at this place, a mention may be made of the English translation of selected verses of Sami by Shanti L. Shahani in his book entitled *Song of the Spirit* (1947). In his Foreword to the book, what Sadhu T.L. Vaswani said held the key to the understanding of Sami and his mind. As in the poetry of the other Bhakti Movement poets, so in that of Sami, God is both personal and impersonal, transcendent and immanent. Sadhu Vaswani reightly observed, "The heart of Sami's slokas is set upon a living and loving union with the One who transcends the many that change and pass. The many are the veils of 'maya' : they shut off the Light, they must be pierced to behold the adorable face of the Beloved."

Sami, a merchant himself, knew that in this world of 'maya' or illusion, hardly did any merchant, for that matter anyone, engage himself in true dealings; everyone exploited others; the rich exploited the poor and the pseudo-Gurus used the credulous people for their own ends. A saint-poet who appeared on the Bhakti Movement scene in its last vestiges, Sami wrote the slokas embodying everything the Movement espoused. Referring to the six *shastras,* the eighteen *puranas* and the four *Vedas,* he emphasised on self-introspection : *Six, Eighteen, Four describe the only One; / Why do you then go from door to door ? / He is in you, look within/ And experience Him now and here.*

As also to other medieval Indian saint-poets, to him a mere book-learnedness was no aid to the knowledge of self and Super-self. He said : "*By reading a lot, they style themselves 'erudite', / The secret of harmony these fools forget; He who realises, throws all books aside; / Within him he beholds, the fourteen spheres scintillate.*" (tr. by Sshanti L.. Shahani)

On one hand, the Sanskrit text *Brahmasutra* of the elite enabled him to have knowledge of the nature of reality, and on the other the *Bhagavata* of the laity induced in him the devotion for the personal God like Krishna. He reached the region of consciousness where the Personal deity was realised as That One ('tad ekam'). He said: I hear *Krishna playing non-stop on the flute; / two ears hear That One and don't feel satiate. / And I wish I were in the timelessness of the lilt.*

As in the *Taittiriya Upanishad,* Sami holds that the beings are born from Brahman, they live by Him after being born, and enter into Him on death. Brahman, in contradistinction to the Western conception of God, creates the world from Himself, and not from any extraneous matter; He is both the material and the efficient cause of the world. Sami said in his poetic words : *The player that He is, He assumes many a role; / He Himself is the clay and the potter of the pots...*

Mainly Vedantic, his poetry at many places speaks of his Krishna-*bhakti,* or devotion to Lord Krishna. Greatly influenced by the Gita, it presents the poet's syncretic view: he himself says,

"Karma, Bhakti ain Jnaan,
g'aalhi chavani uhe hikiree"
That is, the three Yogas of Karma, Bhakti and Jnana (action, devotion and knowledge) say one and the same thing.

Sami's imagery is drawn from what he sees around him in the day-to-day life. For instance, the images of *kamal* (lotus) and *bhramar* (the black bee); *jal* (water) and *meen* (fish); *seep* (oyster) and *saagar* (sea); and *mriga trisnaa* (mirage) are quite familiar to his readers. Through these images, Sami objectifies his emotion and achieves *santa rasa,* or the tranquil.

"Sami-a je Slokani jo Taatparju", a well-known essay by D'ayaram Gidumal (q.v.) from *Sami-a ja Sloka* (q.v.), edited by Kauromal Khilnani (q.v.) in 1885. The essay discusses the essence of the Vedantist poetry of Chainrai Bachomal 'Sami' (q.v.).

Sami-a sandyoon Sipoon (1975), selection's from *Sami-a jaa Sloka* (q.v.), by Abdul Karim Sandeelo. Its value is enhanced by etymological meanings of the words used in the slokas.

'Sami', CHAINRAI BACHOMAL (1743-1850), saint-poet. He was born in a well-to-do business family of Shikarpur, Sindh, and married off at an early age. But his real interest lay elsewhere. From his very childhood, he was in quest of some real merchandise, or *sachchaa saudaa, a la* Guru Nanak. When he was about 30, he came into contact with Swami Meghraj, a Vedantin, who had come to Shikarpur from Ahmedpur of the then Bahawalpur State. Chainrai greatly benefited from his learning and studied Vedanta in the original Sanskrit for about 10 years. He seems to have learnt from his Guru something about Nimbarka's *dvaitadvaitavada* or the theory of difference and non-difference, too, which appears in some of his *slokas* on *bhakti,* or devotion. By the age of 40, he developed a great poetical power and composed verses, lyricall in form and mystical in nature, in the name of his Guru, Swami Meghraj, and 'Sami' (Swami) became his pen-name. His verses are variously collected under the same title *Sami-a Sloka* (q.v.).

Sammas, the rulers of Sindh from 1352 to 1520. Shah Beg Arghun ran over Sindh in 1520 and established the Arghun Raj there.

SAMON, ALLAH BACHAYO (1912-58), prose-writer. His works *Sair Kohistaan* (q.v.) and *Laar jo Sair* are well-known.

Sampati, (estd in 1989), a journel in Sindhi of the Canara Bank Employees Sindhi Sabha, in which poetry, short stories, essay, etc., appear.

'Samrat', GANGARAM (b.1918), a historian and joournalist of repute. Known for his histories of the ancient India, viz., *Aaryavarta* (1947), *Bhaaratvarsha* (1966), *Samraat Chandragupta* (1974) and *Sindhu Sauveera* (1979), he edits the *Sindhu Mitra*, a periodical in Sindhi, from Ahmedabad.

SAMTANI, GUNO (1934-97), the most sparing of short story writers, whose just two collections of short stories are *Abhimaan* (1965) and *Aparaajitaa* (1970). The latter won him a Sahitya Akademi award in 1972. In his short stories there is something more than the traditional husband-wife or lover-beloved relationship between man and woman. Incomplete and broken, his characters evince aesthetic probability of becoming kind of complete and whole. The literary imagine Koonj of Mumbai brought out its due in 1997 issue in his sacred memory.

SAMTANI, NARAYAN H. (b. 1924), a distinguished scholar of Buddhism. Formerly Chairperson of the Department of Pali and Buddhist Studies, Banaras Hindu University, he published *Buddha Darshana* (q.v.) and *Deewaan Hemandas Abichand,* both biographies, in Sindhi. Being a Pali scholar, he was awarded a Cetificate of Honour by the Govt. of India, in 1999.

SAMTANI, SEETA, formerly principal of Kamala High School (est. in Hyderabad, Sindh, in 1909 and re-established in Mumbai, in 1948). A great educationist, she has been a source of inspiration for the entire Sindhi community.

Samunda Sojhiyal Sipoon (1993), an anthology of important essays in Sindhi by Bherumal Ad'vani, Pir Husmuddin Rashdi, Pir Ali Muhammad Rashdi, Dayaram Vasanmal Mirchand-ani, Lalchand Jag'atiani, Vishnu Sharma 'Shri', M.U.. Malkani, Hari Dilgir, Anand Hingorani, Mansingh Chuhermal and Baldev T. Gajra; compiled by Motiram S. Ramwani (q.v.).

samvaada, or dialogue, an element of creative literature, especially of the epical poetry, drama and fiction—short and long. Of all the six elements, viz., plot, characterisation, language and style, ethos and objective, dialogue is perhaps the most ancient and the most vital one.

'Sanatorium mein Pahireen Raati", a well-known poem by Goverdhan Bharati (q.v.) of 1987.

The poet, himself a T.B. patient, describes the ghostly atmosphere in a sanatorium on the first night of his admission there. As a transferred epithet would have it, the moon looks to him pale and emaciated.

Sanb'aandhani je Sarakuni te (1982), a collection of 'new poetry', by Motilal Jotwani (q.v.). It is vintage Jotwani: reproductions of moments in which the oddities and trivia of life give way to something normal and significant, the happenings which make a thin story-line in them and above all, his favourite sex relationships which he uses as a medium to understand the day-to-day life.

sandeha, Doubt. an ideal figure of speech, or an arthalankara (q.v.).

Sandesh Raaso (11th century), a *khandakavya,* or short epic, by Addahaaman, or Abdur Rehman (q.v.), in Apabhramsa. It delineastes a *proshitpatikaa naayikaa*, a heroine whose man in life is far away from her. She sends a message through a way fare to him as to how lonely she is without him.

"Sanga jo Prasangu" a short play, by Kauromal Khilnani, from *Saahitik Pushp* (qq.v.). Representing as it does the renaissance period of Sindhi literature, the short play is based on the old adage: 'the man is known by the company he keeps.' The two extravagant characters, Teju and Vallu, live beyond their means and mend their ways when they come in close contact with another character, Johar. In it, Johar espouses the cause of *Swadeshi*.

Sangeetaa, a literary periodical being published regularly from Baroda for the last 30 years;ably edited by Anand Tahilramani (q.v.).

Sangeetaanjalee (1963), a compendium of patriotic poetry by Hundraj 'Dukhaayal' (q.v.). Its first part *Jhoongaar* contains a poem "Vanu ain Kuhaaro" (q.v.), which has become a Sindhi folk-song in the poet's life time.

Sangha, the group of followers of the Buddha; persons leading holy life, as prescribed by the Buddha; a Buddhist monastic order.

'Sangi', MIR ABDUL HUSAIN KHAN (1851-1924), poet. His *Deewaan Sangi* in three volumes appeared in 1904—the three volumes which comprise about 450 ghazals and qasidas, 130 kafis and other poems. He broke away from the Sindhi Sufi tradition, as was evident in the baits on the physical love, and on the Persian models.

sangraha, an anthology.

Sankara (788-820), propounded the doctrine of advaita, or non-dualism, which has pervaded the Indian poetry throughout.

Sansaar (1982), a collection of pieces on varied themes in poetic prose; by Tirth Basant (q.v.).

Sansaar Chakra (est. in 1916), a periodical in Sindhi, edited by Maharaja Harumal Premchand Sharma. It published among other things, novels and was popular even among the Sindhis abroad.

sansara, passing from one state of life to another continuously; a process of repeated existence.

'Santal', KISHINANI SANTDAS P. (1929-91), poet, editor and translator. His poetical works include *Pharmotiyoon* (in the kundali metre, 1984), *Andarajaa Udhamaa* (1987) and *Geetaa je Arirahan Adhyaayani jo Tatu* (in the kundali metre, 1988). Also he translated *Roop Koshaa,* a Gujarati novel based on the history of ancient India, in two volumes, in 1988 and 1989.

Sant, KANWAR RAM, see *Kanwar.*

Sant, Paru Shah (1820-90), born to the religious minded parents. He was a policeman, initially. When bowered with many an order from his superiors, he resigned saying he would serve the real *Lord,* Thereafter he used to sit under a tree in the *Dargah of Bedil* (q.v.) at Rohri, Sindh.

Sapano ain Haqeeqat (1960), a short novel on a social theme; by Kirat Meharchandani (q.v.). The heroine Kamala, who is first sinned against and then sinning, thinks she cannot be acceptable to a respectable man. But Ashok "of the good times coming" lifts her from the den of sin and accepts her.

Sapano Heeu Sansaar (1972), a novelettee by Kirat Meharchandani (q.v.). It concerns itself with the ill-famed dowry system.

Sapar. a benevolent ruler of Las Bela in Sindh, who bestowed a gift of hundred horses on a minstrel, though he (the minstrel) was lame physically and limpid in his muscial notes. Shah Abdul Latif (q.v.) allegorises the episode of Sapar's benevolence in the 'Sur Prabhaatee' of his *Shah jo Risaalo* (q.v.), wherein he sings to the glory of All-Merciful God.

Saraapiyalu Yug (1991), a collection of poems by Manohar Bedi and Krishanlal Bajaj 'Pradeep' (qq.v.). Marked be thematic variety and innovative charm, the work is significant contribution to the Sindhi *Naeen Kavitaa.*

Saral Rekhaaoon (1986), a collection of poems by Hemraj Nagwani (q.v.). In the simple lines the poet packs complexities of life encountered by the common man.

sarangee, a traditional musical instrument.

Saraswati, the Hindu goddess of learning.

Saraswati, a Sindhi monthly est. by Hiranand Shaukiram Advani (q.v.) in 1890. See **akhbarnawisi.**

Sara-u jaa Pana (1995), a book of reminiscences, by Narayan 'Bharati' (q.v.). Literally meaning "leaves of autumn", it recounts disparate, unconnected episodes from the author's life. An edge-of-the-seat writing, it surprises and entertains. At the end is given *Mitti Munhinje Mulkjee,* a travelogue of Sindh, visited in 1989.

"Sarau jo Panu", a well-known short story by Jayant Relwani (q.v.), from the B'eejal, 1986. It tells how two fans of a grand old man of Sindhi letters decide to have his darshana at his residence and find to their dismay that the distinguished scholar lives an obscure life, his neighbours uaware of his residence in their vicinity and his relatives unmindful of his past glory.

Sarhad jo Gandhi (1969), a life-story of Khan Abdul Ghaffar Khan, who converted the martial Pakhtoons into staunch belivers in non-violence and self-sacrifice; by Mohanlal Vaswani. It was the Khan's peculiar chemistry that turned the Pakhtoons into Khudai Khidmatgars.

Sarhaduni te Gula (1988), a collection of 'new' poems by Gope Kamal. Written on the complexities of modern life, it holds hope and affirmation for the future.

Sarmad, originally a Jew, become a Muslim, and a trader in Thatta, one of the most important trade centres in Sindh. He was in love with a young man of Thatta, Abhaichand by name. Soon his love for the physical ended up in his love for the Spiritual. Since he also influenced Dara Shikoh's monistic thoughts, he was beheaded under a decree from the Moulvis during the times of Augangzeb, Dara Shikoh brother.

Sarojini (1914), the nineth issue of the Sindhi Sahita Society Hyderabad (q.v.) monthly series, by Nirmaldas Fatehchand. It depicts the initial years when Islam was introduced in the North-West India and a greater sense of accommodation was growing among Hindus and Muslims.

Sarva Bharat Sindhi B'oli ain Kala Vikas Sabha, founded in 1970 by Jairamdas Doulatram (q.v.) for propagation of Devanagari script for the stateless Sindhi language in India. On the occasion of its Delhi convention held on September 25-26, 1982, eleven men of letters, namely, Hundraj Dukhayal, Tirth Sabhani, Baldev Gajra, K.T. Jetley, Motilal Jotwani, Gangaram Samrat, Dayal Asha, L.M. Khubchandani, N.H. Samtani, Jhamatmal Tilwani and Deepchandra Tilokchand were honoured for their services to Sindhi literature and education, by Giani Zailsingh, the then President of India.

Sasui Punhun, two characers in a Sindhi folk-tale which is named after them. A variant of the tale is current in Punjab. Sasui or Sassi (Skt. Shashi) was born in a Brahmin household, but was brought up by a Muslim washerman, Muhammad by name, of Bhambhor in Sindh. Panhun, a prince of Kech-Makran, Baluchistan, married Sasui, the beautiful. But his brother kidnapped him back home. Sasui left Bhambhor for Kech-Makran, the place of her beloved. Punhun also could not stay back. Both of them perished in the sand-dunes between Bhambhor and Kech-Makran. Shah Abdull Latif (q.v.) gives a poignant description of the mystic union in his allegory in which Sasui and Punhun, the subject and object of love, are resolved in the One Essence of Love.

Sasu, ree Sasu (1980), a collection of seven short stories by Ishwar Chander (q.v.). Authentic in the household details, the short stories in it hold mirror to the contemporary domestic life.

Sata Deep, an island off the Makran seashore, 100 miles away (to the west) from Hinglaj (q.v.). Known for the last Kali temple in the far west of the Indo-Pak sub-continent situated therein, Sata Deep (literally, seven earthen lamps) has been a popular religious resort for the Hindus. According to the Makran Gazetteer, a male goat is sacrificed to the sacred memory of Kali in the Hindu temple there. The common belief is that the goddess Kali visits Hinglaj for her bath during the early morning hours and rests in Sata Deep for the rest of day and night.

Sata Kahaaniyoon (1983), a collection of seven shor stories by Ishwar Chander (q.v.). Authentic in the household details, the short stories in it hold mirror to the contemporary domestic life.

Satguru, NOOR, or NOORUDDIN (d. 1079), the first Isma'ili Da'i, who apropos of his Imam's wishes visited Sindh. His teachings were a good blend of tasawwuf (Sufism) and Vedanta, which initiated the local people in Islam.

Satu Saar (pt. I, 1980; pts. II & III, 1992), a collection of essays, the first two parts of which are on Isms in literature, such as romanticism, existentialism, and the third part of which comprises personal essays; by Param Abichandani (q.v.).

Satyajit Ray (1994), a biography of Satyajit Ray (1921-92), an Oscar Award-winning film-maker of India; by Lakshmi Khilani (q.v.). "Good film" buffs would like this highly readable book.

Satya Narayan jee Kathaa, the story of Satya Narayan, Lord Vishnu, which is read every month on the full-noon day. People worship Him, the sustainer of the world, on this auspicious day and distribute *prasada* in His name so that they have in their homes peace and prosperity.

Satya Yuga, the first of the four ages in the world, according to the ancient Hindu sages.

Satyuni jo sthaan, the place in Rohri Sindh, where the two daughters - Surya Devi and Parmal - of the defeated king Dahar Sen (q.v.) alongwith other women of the palace committed sati (self-immolation) in order to escape being captured and despatched to Baghadad by Muhammad bin Qasim and his army men, in 712. Two maids of the palace impersonating Surya Devi and Parmal alongwith the booty went to the Khalifa of Baghdad. Those two maids made a fool of the Khalifa and killed themselves before being molested.

Sauhard Puraskar, or the amity awards instituted by Uttar Pradesh Hindi Sansthan. Lucknow for the Indian authors who build bridges of understanding between Hindi and their own mother tongues. Motilal Jotwani and Jeevitram Setpal (qq.v.) received this award for their services to Hindi and Sindhi in 1990 and 1998 respectively.

SAYID, GHULAM MURTAZA (1904-95)a distinguished multi-lingual author. His works in Sindhi are legion, and on a variety of subjects, viz., literature, politics, religion and culture. In April 1936, after his long struggle. Sindh was separated from the Bombay Presidency. In 1971, having been disillusioned by the Pakistan national politics, he founded *Jeeye Sindh* Movement with a view to achieving Sindhu Desh for the Sindhis in Pakistan. Because of his views he was unpopular with the Government of Pakistan and was house-arrested in Sann, his village in Sindh, for about thirty years. Amnesty International, therefore, declared him 'a prisoner of conscience'.

SAYID, MIRAN MUHAMMAD SHAH(1829-92), the translator of *Sudhaatooro ain Kudhaatooro* and *Mufid-as-sibyaan* (qq.v.).

SAYID, MIRAN MUHAMMAD SHAH (1898-1963), educationist; est. Sindhi Muslim Soociety in Hyderabad in 1938, under the aegis of which a number of books have been published. He is author of a well-known essay entitled "Dil jee Talab".

Sayids, a section of Muslims, originally from Arabia. In Sindh, they have through generations adopted the Sindhi way of life.

SCHIMMEL ANNEMARIE (b.1922) a distinguished scholar of Sindhi language and literature, among other languages and literatures of the world. Herself a German, writing in German and English, she has given in her book *German Contributors to the Study of Indo-Pakistani Linguistics* (Hamburg, 1981) a graphic account of the writings on the subject.

More concerned with study of literature in Sindhi, Urdu and Pajjabi (in that order) than with that of their grammars, Annemarie Schimmel has produced almost a library of books on them in English and German. Some of her books in English are *Sindhi Literature* (Wiesbaden. 1974), *Mystical Dimensions of Islam* (North Carolina, 1975), *Pain and Grace* (a study of two mystical writers of eighteenth century Muslim India: Leiden, 1976) and *As through a Veil* (mystical poetry in Islam, New York, 1982). Anything significantly Indian-subcontinental fascinates her.

Scinde District Dawk, a half-anna postal stamp, issued by Hyderabad Sindh post office by East India Company in 1842. The first-ever postal stamp in India, it gave impetus to the communication system, writing being a major part of it.

Seemaaoon (1993), a novel, by Nari Padam. It portrays one Raju, who comes to know what life really is and what its real problems are in his friend Ashok's household. This household symbolises the universe for him, and also for the readers.

Sehat Gangaa (1992), an authentic book on Ayurvedic system of diagnoses and medicine; by Vaidya Goverdhan R. Nathani.

Se Sabhu Saandhiyami Saah sen (1987), a travelogue by Moti Prakash (q.v.). The book received a Sahitya Akademi award in 1989. The author notes with dismay that 'one doesn't come home again' : the Sindh he had known in the early years of his life was different from the one he was visiting in 1984. After the Partition, the people from Bihar and Uttar Pradesh have settled down in Sindh and this has lowered the percentage of Sindhis domiciled in Sindh and raised the status of Urdu in place of Sindhi in Sindh, particularly in Karachi. He was delighted to see a sign-board of a school—SHAH LATIF SCHOOL— a school, which was named after the great Sindhi Sufi poet. But when he came to learn that Urdu was the medium of instruction in that school even as in hundreds of schools in Sindh, his grief expressed itself in the notes he was taking for his travelogue.

***Seth*, NAOONMAL**, see *Yaadgeeriyoon* (1871).

SETPAL, JEEVITRAM (b. 1937), a poet, who has diversified into the multi-media world by way of audio-video cassettees of his works, e.g., *Sant Kanwar Ram* (1988), *Jhoole Laal Saaeen* (1988), and *Jhoole Laal B'eraa Paar* (1994). Also, he translates from Sindhi into Hindi and *vice versa*.

Sewhan, originally Shiv-sthan, an aancient city in sindh, situated on the western bank of the Sindhu. Runa Laila of the later day has popularised it in her singing of the song "Damaadam Mast Qalandar.... Jhoole Laalan...Sewhan daa". Also, see **Lal Shahbaz Qalandar**.

SEWHANI, FATEH MUHAMMAD (1882-1942), a scholar and literary journalist. He published about ten works, including *Aaftaab-e-Adab* (q.v.).

Shaadee-a jee Pahireen Raati (1995), a collection of delightful short stories, at times humorous and at others downright funny; by Thakur Chawla (q.v.). In it, the author 'indirectly' exposes and denounces all the vulgarities and cruelities which go unnoticed in our daily life.

Shaadee-a joon Beriyoon (1945), a tr. of P.K. Atre's Marathi drama "Langachee Bedee" (1936); by Lunidaram D'od'eja.

Shaahaano Shah (1983), a collection of 95 sayings from

Shah jo Risaalo, explained from the standpoint of Indian philosophic thought; by Motiram S. Ramwani (q.v.).

Shaa'ir (1941), a novel by Asanand Mamtora (q.v.); celebrates an intercaste marriage of a Sindhi boy with a Kashmiri Brahmin girl and helps further the cause of national integration. An aesthete, its hero Chander intelectualises beauty and imparts a poetic quality to the novel.

Shaa'ir Shyam (1991), a study of Narayan Shyam (q.v.) as man and poet. Compiled by Harish Vaswani (q.v.), it contains learned papers on the subject, read at the Narayan Shyam seminar, held at Adipur on February 11-12, 1989.

Shabda ain Sanskriti (1982), a collection of eight papers written by different scholars on Sindhi culture; Sindhi life as reflected in Sindhi fiction, and development of Sindhi short story, modern poetry, etc.; edited by Harish Vaswani (q.v.).

shabdalankara. Ordinary figures of speech based on sound such as anuprasa and yamaka (qq.v.), marked by a recurring employment of letters of the same or similar sound value, or of a definite emotive value, which helps in creating the necessary mental condition for bringing rasa (q.v.) from the subconscious level to the consicious one. Such figures of sound lend their charm only in their original varsions and when the words having them are substituted by their equivalents in the same language, they (the words) rightly lose their sound value.

'Shabnam', POONAWALA INDIRA (b. 1950) - a writer emphasising the three classical characteristics of literature, i.e., truth, beauty and goodness in her poems and short stories. Her *Shabnamee Qatraa* (1992), a collection of ghazals and azaad nazms, won her a much-coveted Sindhi Academy Delhi award in 1996. In *Ibaadat* (1999) are collected some of her short stories dealing with day-to-day situations in life.

had, sounding of letter twice, the second time without vowel accompanying it. The letters with shad on them are reckoned as having more than one matra (q.v.) each, that is two matras in poetry.

Shadani Darb'ar, est. in Hayat Pitafi, Sindh, in 1784, by Shadaram (b. 1708), originally from Lahore. Presently, Sant Gobindram (b. 1944) occupies the Shadani *gaddi.*

'Shad', MIRCHANDANI ARJUN (b. 1924), poet; has published his *Aaun Ghityuni jo G'aaeendaru* (1957), *D'aahiyoon D'ukha D'isani* (1962), *Tapasyaa joon Roshaniyoon* (1974) and *Andho Doonhon* (q.v.). HIs *Bewas ain Naon Daur* (q.v.) is a critical study of the modern Sindhi poet Kishinchand 'Bewas' (q.v.).

Shahaanaa Sindhi (1988), biographical sketches of some freedom fighters and social workers, who advocated the Hindu cause before the Partition; by G.L.D'od'eja (q.v.).

SHAH ABDUL KARIM (1536-1623), a Sufi poet. He was born in a notable Sayid family which traces its lineal connection to Herat and was descended from Sayid Haider who came to Sindh in 1398 from Herat alongwith Amir Timur. Shah Abdul Karim was seventh in descent from Sayid Haider. As young boy, he took interest in the *sama'*, the gathering where Sufi songs accompained by the simple rural music were held. Sayid Jalal, his elder brother, would like the young Karim to complete his school education. Once, when he found him away from the school and in a *sama'* gathering, he pulled him out from it and led him back home. It was on that occasion that Karim broke into poetry : he said, *Say Allah is one, learn no other speech, / Keep on writing in your mind this true word alone.* It was the first of his 92 baits and augured well for the development of Sindhi poetic tradition. The second known major poet of Sindhi, after Qazi Qadan (q.v.), he was like his predecessor a *wujudi,*, or a believer in the doctrine of Unity of Existence. His *kalaam,* or poetry (see ***Shah Karim Bulree-a Waare jo Kalaam)***, is the expression of wahdah al-wujud, the sensuous translation and able exposition of this belief in the language of the masses. He passed the last days of his life in seclusion and sang his baits usually after midnight. He died at the ripe age of 87.

SHAH ABDUL LATIF (1689-1752), a Sufi poet. His was the first great attempt to represent the Sindhi people—both Hindu and Muslim-in the language—which was their own, which they spoke in and outside home. He remains the gretest Sindhi poet till today.

He was born in Hala, Sindh, in distinguished Sayid family, to which Shah Abdul Karim (q.v.) also belonged. He was well-versed in Sindhi, Persian and Arabic, for his great-great grandfather Shah Abdul Karim's Sindhi baits, Jalaluddin Rumi's Mat͟hnawi and the holy Qur'an were his favourite books. For three years he travelled extensively in Sindh and Gujarat and kept company with Yogins and Sanyasins.

Shah Abdul Latif imbibed the best of Islam and Hinduism and helped develop a type of Sufism which was more Indian in its character. His *Shah jo Risaalo* is not a philosophical treatise, but it propounds the doctrine of wahdah al-wujud which is nothing but advaita, or non-dualism. Non-dualism in its political and social implications is opposed to the narrow set up of theocracy and to the disparities on grounds of wealth, heredity, etc. The *Shah jo Risaalo* embodies these ideals.

Shah ain Pasoon Sansaar (1986), a scientific research work on Zoology in Shah Abdul Latif's poetry; by Kamal Kewalramani 'Pyasi' (q.v.). It studies the animal world of the Sufi poet Shah Abdul Latif's times and analyses his nature poetry.

SHAHANI, RITA (b. 1934), a poet, short story writer and novelist. Her works include *Pankha Vaj'aaini Shankha* (1983), *Muninjee Hada Aakaash* (1984), *Geet Ramayana* (1987), poetry; *Manaa Thiyalu Mevo* (1988), a collection of short stories; *Bhimbhirke jee Bhun-bhun* (1985) and *Chanda khaan Sija taaeen* (1989), novels. The latter novel is a vivid portrayal of a rich, happily married, but directionless woman, who spends her time idly in clubs and kitty-parties. Seema, for that is her name, happens to meet Acharya Anand, her love in the young age, after 14 years. The nearer she goes to him the more she likes him. But this liking of hers knows no name: it is neither love, nor lust. Within her she feels an affectionate devotion for Anand, who lifts her from the morass of inactivity and helps her launch many an institution of social work. As the title of the novel suggests, she ceases to be the moon which reflects light of the sun and becomes the sun herself. A kind of sequel to her earlier novel *Bhimbhirke jee Bhun-bhun,* this novel is marked by racy style and uninhibited diction in that it uses Sanskrit, Persian and English words.

SHAHANI, SAHIBSINGH CHANDASINGH (1868-1931), writer and educationist. He wrote on birds and beasts, stars and planets. His "Chandol" and "Vahiyo" are much-anthologised essays.

SHAH HABIB, father of Shah Abdul Latif (q.v.). With *dastaar* (turban) on his head, *tasbeeh* (rosary) in his hand, green overgarment on his body, his dark eyes, shining forehead, flowring beard, henna-dyed hair, he looked a consummate picture of learning and piety. Novices in the field of poetry approached him for advice and instruction. He insisted on their using Sindhi, the language of the people, and not Persian, the court language.

SHAH INAT, see MIYON SHAH INAT.

SHAH INAYAT OF JHOK (1656-1718). A man of ideas, he wielded a great influence on many of his contemporary Sindhi poets and scholars. A Sufi in action, he was opposed to Zamindars and Jagirdars of his day on the one hand and to the orthodox theologians on the other. For his radical views he was executed by the Mughal government in Sindh in 1718. Shah Abdul Latif (q.v.) was 29, when Shah Inayat of Jhok (a place in Sindh) fell martyr to the cause of Sindhi peasantry. He sang seven baits of "Sur Ramkali" of *Shah jo Risaalo* (q.v.), VIII/7-13, woefully mourning the death of the great Sufi in action.

Shah jaa Sarmora (1991), a painstaking treatise on the heroines and heroes of Shah Abdul Latif (q.v.); by Manohar Matlani.

Shah jee B'olee (1990), a treatise on Shah Abdul Latif's use of language; by Aftab Abro.

Shah je Risaale jaa Sarchashmaa (1972) presents the study of source materials for the poetic compendium (*Risaalo*) of Shah Abdul Latif (q.v.); by N.A. Baloch.

Shah je Risaale jee Tarteeb (1974), a research work on the internal arrangement and compilation of the poetic compendium (*Risaalo*) of Shah Abdul Latif (q.v.); by N.A. Baloch. The *Risaalo* is available in the 47 different manuscripts and printed editions. The book, therefore, meets 'the need for reconstructing the sections of the *Risaalo* theme-wise and arranging them in some sort of logical sequence'.

Shah joon Aakhaaniyoon (in three volumes—vol. I, 1922; and vols. II and III, 1923; reprinted all the three volumes in its compact second ed., by Usat Sahita Mala, Delhi, in 1990). It is about folk-tales in Shah Abdul Latif's poetry, retold in prose, using the Shah's verses; by J'ethmal Gulrajani (q.v.).

Shah joon Soormiyoon (1944), a book of essays by Naraindas Bhambhani (q.v.). It perceptively deals with the heroines of Shah Abdul Latif (q.v.). Perhaps the best-known work by Bhambhani, it rightly observes that Shah Abdul Latif objectified his bhavas, or emotions, through the vibhavas, or objective corelatives, of his heroines' life-stories.

Shah-jo-Rissalo, the poetic compendium of the Sindhi Sufi poet Shah Abdul Latif (q.v.). In fact, it is many compendia, not one compendium, for the Sindhi Sufi poet's baits and wais were compiled by many of his disciples during his life-time and after his death in 1752. They compiled his poetry and designated it as the *Shah-jo-Risaalo*, or the Shah's Message. Dr. Ernest Trumpp (q.v.) called it the *Deewaan,* when he edited the *Risaalo,* and published it from Leipzig, Germany, in 1866.

Starting with Dr. Ernest Trumpp, many scholars published its 'standard' editions, attempting to fix readings of the text in their own ways. While Trumpp's edition contained poems by Shah Abdul Latif only, Qazi Ibrahim's edition, published a year later in 1867 from Bombay, included those of other poets alos. Trumpp's edition contained 26 Surs; 'the other Surs were purposely omitted for want of sufficient funds to meet the printing expenses'. Among many editions of the *Shah-jo-Risaalo*, the one by Hotchand Mulchand Gurbakshani (q.v.) is a great pioneering work and the other by Kalyan Ad'vani (q.v.) is the first and the last edition of come out in the Independent India. It was published from Bombay in 1958. Later, Ad'vani brought out the *Shah-jo-Risaalo (Mujamal)* in 1966. The thirty Surs of the *Risaalo* contain baits and wais which the poet sang in the state of *wajd,* or ethereal ecstasy. These concern themselves with the life-stories of his heroines, viz., Suhini, Sasui, Lila, Moomal, Marui, Noori and Sorath (qq.v.), but are not in chronological sequences. For, the Sufi poet in his state of *wajd*, was concerned with the moments of denouement in the life-stories—the life-stories, which he used as allegories to express his mystical experiences. That the Sufi poet was deeply influenced by the Indian mysticism is evident from the fact that he, unlike the mustics in the Islamic world, described himself, or for that matter the seeker, in the role of a female lover and depicted God as the Man in her life. He became Lila, Marui, Moomal, Noori, Sasui, Suhini and Sorath—the heroines of the Sindhi folk-tales, who he delineated in his poetry. Through them he objectified his emotions.

Lila was the queen of the king Chanesar. But she bartered away her husband for a necklace of diamonds, which her rival Kanwaru gave her to be able to spend one night with him. Chanesar came to know of the mean deal and disowned Lila for she had sold him away for a worldly thing. Now, the Sufi poet in the role of Lila repented : *O Lila, the jewel on which you set your heart is not a jewel, / It is from the very beginning (of the world a false stone.*

Marui was poor young woman. She was kidnapped by the chieftain Umar of Amarkot and he offered her a good comfortable life in his mansion. But she did not accept it and remained faithful to the man in her life and her own people in the village. She is a symbol of steadfastness and also of love for one's own homeland. She says to Umar, remembering her beloved Khetsen : *Before God created the universe, saying, "Be", / and we were not separated from Him, / My relationship began there and then; / O Khetsen, my Beloved, I still cognise it.*

Marui is aware of *turiya,* Truth, in her life, and she never feels any desire for the non-self (material things) when the Self is realised by her.

Moomal was Rano's wife. During her husband's absence, she slept beside her sister Soomal, clad in Rano's attires, thus satisfying her desire of being with him. Rano saw her in that state and went back. Now, Moomal repented very much and cried with anguish in her heart : *The whole night my lamp did burn /the dawn bursts in rays now:/O Rana, come back to me,/I shall die without you.*

Noori was fisher-maid. By her perfect humility, she became the beloved of the king Tamachi. And then all the king's haughty queens waited for his visits and learnt how to win his favours. Though a lowly fisher-maid, she became co-eternal with Tamchi, symbolic of the Super-soul : *Her hands and feet, her face and form are not of the fisher-maid, / Like the chief string in a lute, she is the queen of queens;/From the very beginning her ways have been noble and fine, / The king knew her and bound the majestic bracelet on her wrist.*

Punhun, the prince of Kech Makran, was attracted by the beauty of Sasui, a washer-woman of Bhambhor. One hight, as Sasui slept carefreely, Punhun'ss brothers drove him away on a camel's back. Now, Sasui repented her folly and searched for him in the mountains. She realised, Punhun was within her : *As I turned inwards and conversed with my soul, / there was no mountain to surpass and no Punhun to look for ; / I myself became Punhun.../ only while Sasui did I experience grief.*

Suhni was married off to a wroldly man. But she loved Mehar, the 'Ethereal One'. Every night, she would swim across the Sindhu river to meet him. Once, the earthen-pot she used as a swimming aid gave way and she was drowned. Mehar joined her in the watery gave. Shah Abdul Latif says : *Mehar, Suhini and the river are One and the Same Truth.*

Sorath, the queen of the king D'iyach of Girnar in Gujarat, sacrificed herself for the sake of love for her husband, D'iyach. Highly pleased with the minstrel's song on the *chang* (q.v.) instrument, D'iyach asked him to have any reward of his choice. As the intrigues of fate would have it, the minstrel asked for his head. The benevolent king gave it away. Now, Sorath knew peace only when she also breathed her last. If one sees rightly, one will name all objects as *Huqq* (Truth): minstrel, his harp, the king and the queen are all reconciled in non-dualism. Shah Abdul Latif in his immoral *Risaalo* lays emphasis on internal discipline as a against external religious effort for its realisation : *Where the body is a rosary, / the mind a bead and the heart a harp, There the love-strings play the song of unity.*

Shah jo Risaalo : Hiku Abhyaass (1992), a study on the *Shah jo Risaalo* (q.v.); by M.K. Jetley (q.v.). The book is all agog with a discussion on the reading and meaning of the word "kee kaan" (a horse of the kaikeya Janapada) as it appears in the Sur Khambhaat in the various editions of the *Risaalo.*

Shah jo Risaalo (Kalaam-i-Shah) compiled by Durre-shahwar Sayed. In 1996, various surs (chapters) in Sindhi *Shah jo Risaalo* (q.v.) were translated in Persian, English and Urdu by Niaz Humayuni, Ameena Khameesani and Agha Saleem respectively.

Shah jo Risaalo, Risaale je Kalaam te Hika Nazar (1997), a rejoinder to N.A. Baloch's book entitled *Shah jo Risaalo Risaale jo Kalaam*, by B'anhon Khan Sheikh. A well-argued out book, it represents the author's intimate acquaintance with various manuscripts of the *Risaalo*, including the Ganj, and rebuts N.A. Baloch's views on the subject.

Shah Karim Bulree-a Waare jo Kalaam (1937), the definitive edition of the Sindhi poet Shah Abdul Karim's (q.v.) work, brought out by U.M. Daudpota (q.v.). It is based on the appendix to the Persian work *Bayaanul Aaarifeen* (q.v.). Celebrating the doctrine of wahdah al-wujud, or Unity of Existence, the poet says: *That for whom we yearn is none but we ourselves;... The Beloved is not separate from us we have to turn our face within.*

SHAH, LUTE ALLAH QADiRI (c. 1611-79),a Sufi poet, whose work entitled *Shah Lutf Allah Qadiri-a jo Kalaam,* edited by N.A Baloch, was published in 1968. His work influenced many succeeding poets, including Shah Abdul Latif (q.v.), who was born in 1689, about ten years after his death.

SHAH, MUHAMMAD FAZIL (1836-1900), poet and critic. His compositions evince a good knowledge of sciences. He introduced chronograms, based on the abjd (q.v.) system.

Shah, Sachal, Sami (1962), a collection of critical essays on the medieval Sufi poets, written by Kalyan Ad'vani, Kirat B'ab'ani, G.M. Sayid, Tirth Basant, Uttam (qq.v.) and others. Ably edited by Uttam, the book takes a look at the poets in the light of updated scholarship on them.

Shah Sachal Sami : 1689-1850 (1978), a profound rational study of the crisis-ridden period from the point of view of secularism in the history of Sindh, as reflected in the poetry of the three great poets; by Muhammad Abrahim Joyo.

Shah : Sindhi Tehzeeb jo Rooh (1983), a collection of ten scholarly essays on the life of Shah Abdul Latif (q.v.) and various aspects of of his poetry; by Popati Hiranandani (q.v.).

SHAH, THABIT 'ALI (1740-1810), the first major poet, who wrote poetry in Sindhi according to the Persian prosody.

SHAHU (1747-1815), a Vedantist *jnanmargi* poet.

Shahzaadaa Beharaam (1914), an adaptation of Shakespeare's play *Hamlet,* by Mirza Qalich Beg (q.v.). It was staged by the D.J. Sindh College Amateur Dramatic Society, Karachi, in 1914.

Sha'ir Bewas (1953), a collection of poems by Kishinchand 'Bewas' (q.v.). Published as a posthumous tribute to the epoch-making poet, it includes his representative poems. Bewas was an apoch-making poet in the strict sense of the term, for he weaned the Sindhi poetry away from the medieval God, wrapped up in mysteries, to the modern one struggling for an independent, happy place in the sun. Bewas celebrated man in his poetry. No wonder, many of his poems deal with liberty, equality, fraternity, peace, freedom, struggle for freedom, nationalism, internationalism, Gandhiji, the Hindu-Muslim unity, so on and so forth. A true Gandhian, he disseminated Gandhiji's ideas through his poetry.

Shaivism, one of the dominant religions of the Sindhis before and after the Moen-jo-Daro (q.v.) times.

Shaktee (1989), the second collection of short stories after *Zakham Zamaane jo;* by Soni Mulchandani. These short stories are an odyssey into the never-to-be-fully-explored realms of relationships—that of gender, where the balance is getting even between man and woman. The title short story "Shaktee" characterises a young courageous girl born and brought up in the slums of Mumbai. She retaliates the sexual attempt on her by the goon of her area, by her murderous assault on him and is arrested. A lady advocate of her vicinity rightly exhorts the people to come forward to give evidence against the goon and decides to take up her case in the law court. A crusader of the women's rights, Mulchandani presents in her short stories a portrait-gallery of women who won't take things lying down.

Shakuntala (1946), a tr. Kalidasa's *Abhijnan Shakuntalam;* by Kalyan Ad'vani (q.v.).

Shamshaan Ghaat wataan Langhande (1985), a collection of anti-poems, or *akavita*, by Anand Khemani (q.v.). The contents and style of the poems are deliberately meant to shock the readers into new awareness of life-situations, real and/or contrived.

SHARMA, CHAMAN (b. 1933), playwright. Among his works are *Boondee-a jaa Lad'oon, Jo-i jo Maj'oo, Khaattaa Mithaa Angoor, Satton Number Kamaro* and *Panhinjo Paraao.* His play *Ihaa Bi Kaa Zindagee Aahe* (1992) portrays one Dharamdas, fond of the bottle, who appears in the state of tottering intoxication and loses a good matrimonial alliance for his daughter.

SHARMA, DEVDATT KUNDARAM (1990-70), scholar and poet; best known for his *Tulasi-Dal urf Dev-Dohaavalee* (1967) and *Dandi March Shatak* (1969). The latter work contains one hundred slokas in Sindhi. They deal with Mahatama Gandhi's Salt Satyagraha. Consequent on the establishment of Rashtra Bhasha Prachar Samiti in Wardha in 1936, with the blessings of Mahatma Gandhi, he established Sindhi Prantiya Rashtra Bhasha Samiti in Karachi in 1937.

SHARMA, DWARKAPRASAD R. (1898-1966), a historian of Sindh, and novelist. His works include *Sindh jo Praacheen Itihaas* in three volumes (1943-44) and

Sindhu Sabhyataa (1958). As a novelist, he produced *Sindhi Talwaar* (1942), a historical novel based on the Arab invasion of Sindh in 712.

SHARMA, MOHANLAL (1928-98), researcher; has published *Sami* (1972) and *Sindhi Saa'iree-a mein Tasawwuf* (1989), a doctoral work.

SHARMA, PADAM D. (b. 1934) a reputed Sindhi short story writer; has authored *Rahim Rajasthaani* (1989), *Roshani-a jo Saudaagar* (1996), two short story collections, based on the real personal experiences as an IPS officer, serving in various Indian states.

SHARMA, PRITAMDEV (1863-94), a Vedic scholar, who was against the *karmakanda*, or rituals. He est. Dharam Sabha in Shikarapur, Sindh, in 1889, which was renamed as Pritam Dharam Sabha after his death in 1894. The Sabha managed Kanya Pathashalas and High Schools in Shikarpur.

SHARMA, RAM (1922-91), a polyglot and researcher. Knew Sindhi. Persian, Hindi, Sanskrit and English and wrote articles on Sindhi literature and culture.

Sheereen Sh'ir (1929), a collection of poems, most of them on nature, by Kishinchand "Bewas" (q.v.). The book is introduced by H.M. Gurbakhshani (q.v.).

Sheeshe jaa Ghara (1988), a Sahitya Akademi award-winning book in 1990. A collection of poems, it reveals the poet's consummate skill in handling the lyric form, which assimilates both the classical and folk traditions at their best.

SHEIKH, AYAZ. See 'Ayaz', **SHEIKH MUBARAKALI.**

SHEIKH, HAMAD ALI (d. 1362), a dervish poet who wished Jam Tamachi and Jam Salahuddin well as the rightful heirs to the throne of Jam Juno.

SHEIKH, MUHIYUDDIN ABDUL QADIR of GILAN (1077-1166), the founder of Qadiri Order, one of the four main orthodox Sufi Orders.

SHEWKANI, HIRO (b. 1935), a well-known writer and critic; has published *Zindagee ain Cactus* (short stories, 1975), *Jiddat jo Mafhoom ain Sindhi Kahaanee* (literary criticism, 1975), *Jaaizo* (literary interviews, 1981) and *Nuqta-nazar* (sic) (literary essays, q.v.).

SHEVAK BHOJRAJ (1906-88), a distinguished writer and the founder of B'aalikani jee B'aaree (q.v.), an institution devoted to the cause of children's life and literature. He is the author of two novels, *Aasheervaad* and *Daadaa Shyaam* (qq.v.). Also, he edited *Gulistaan*, a monthly for children.

Shi'a, the. One of the two main creeds of Islam, the other being the Sunni. Fatima, Prophet Muhammad's only surviving daughter; 'Ali, his first cousin and son-in-law; Hasan and Husain, his two well-loved grandsons through Fatima, are regarded by the Shi'as as the only group of four persons worthy of love and reverence after the death of the Prophet, the first of the Five. Since they ignore all other associates of the Prophet, it arouses resentment in the Sunni (q.v.) majority.

Shidi, a black community from Africa, settled in Sindh through generations.

Shikarpur, a city in the upper Sindh, known for its Hindu Khatri merchants. In the pre-British era, the city was famous for banking business. It issued *hundis* (demand drafts) on merchants of not only Sindh, but also outside it, in Punjab, Gujarat, Khorasan, Afghanistan, Turkistan, Iran and Russia. Their *saakh* (credit) in the commercial field stood so high that their bills were honoured there.

Shraddhanjaliyoon (1984), poems written as memorials to patriots, saints, social workers, writers and artists, by Hundraj 'Dukhayal' (q.v.). Wrought in akshars (letters), the poems are akshara (undestructible), remembering the persons who made their mark in life.

Shree-a joon Rihaaniyoon (1968), a compilation of journalistic writings by "Shri" (Vishnu Sharma) in the *Hindustaan*, a Sindhi daily published from Bombay. "Shri" raised journalism to the stature of literature in his writings.

Shree Amar Ud'erolal (1989), a significant work cast in the indigenous metres like chaupai, doha, kundali, lavani, savaiya and soratha; by Hotchand Tekwani 'Hot' (q.v.). It deals with the life and mission of Ud'erolal (q.v.), the Sindhi deity, who chastised Markh, the fantic ruler of the day, and espoused the cause of Hindu-Muslim unity. It is thoughtful of Motiram S. Ramwani (q.v.), who resurrected Hotchand 'Hot' and published his manuscript after 70 years of oblivion.

Shree Bhagavat Geetaa (1893), with summary and commentary on the Gita; by Dayaram Gidumal (q.v.).

Shreemad Bhagavat Geetaa (1923), a tr. from the original Sanskrit, in the metre similar to that of the original; by N.V.

Thadhani, a great Sanskritist.

Shreemad Bhagavat Geetaa (1987), a verse translation of the Indian scripture; by Shaukatrai Kataria (q.v.).

Shreemad Bhagavat Geetaa: 'Ilm Ladunnee Taucheed (1962), a commentary on the Gita; by Sain Rochaldas (q.v.). Quoting from the Sindhi Sufi poetry, the learned commentator shows that Sufism is not different from Vedanta.

Shreemad Bhagawat Geetaa urf Murgh Bihisht (1947), a tr. in verse of th Gita, with an introduction to the Mahabharata; by Maulvi Muhammad Sadiq Ranipuri. Out of the 18 chapters, it contains the first five in translation. A good, faithful translation, it falters in interpretation of facts in its introduction part.

Shree Krishnamrat (1999), a book in verse on knowledge of the Gita, by Kamal Kewalramani Pyasi (q.v.).

Shree Rama-Geetaa ain Aparokshaanu bhoot (1922), translations of Rama-Gita from the Adhyaatma Ramayana and Shankar Acharya's *Aparoksha-anubhoot;* by Chainrai Boolchand Ad'vani. It imparts the knowledge of advaita (non-dualism).

Shree Ramakrishna Amrit Kathaa (1962), a tr. of *Gospel of Sri Ramakrishna* by Mahendra Nath Gupta; by Melaram Vaswani.

Shree Tulasi Ramaayana: Aakhaaniyuni mein (1998), Tulasidas's *Ramacharita Manas*, re-told in stories, by Parvati Malani.

Shree Yoga Vasishtha (1972) an abridged version of Valmiki's *Shri Yoga Vasisshtha* in Sindhi; by R.M. Hari (b. 1912), the worthy son of the worthy father Sain Rochaldas (q.v.); the spiritual dialogue between Shri Ramachandra and Shri Vasishtha. It offers practical guidance to true seekers of all types and creates God-consciousness in them.

Shringara Lahar (1974), some Sanskrit slokas of shringara rasa, in their original texts and with Sindhi translations; by K.T. Jetley (q.v.).

SHRINGI, VEENA (b. 1948), a writer and broadcaster in Sindhi. Her books include *Keean Visaaryaan Verheechan,* reminiscences of Sindh and its people (1984), *Munhinje Peshe jaa Gula ain Khaara,* autobiography as a professional broadcaster (1985), *Pakhaa ain Panhwaar,* a travelogue (1987), *Zindagee Hiku Naatak,* a collection of short stories (1988), *Adha-khulyoon Akhiyoon* (1990), also a collection of short stories. A crusader for women's rights, her credo peeps in through her works.

shunya, or zero. The decimal-place-value system and independant symbols of zero and the nine numbers were invented *c.* second or third century A.D. Shunya in the Indian philosophic systems is variously described but unitedly meant as nothingness, or *fana*.

SHYAMKUMAR (b. 1935), associated with Adabi Sangat of Sukkur, Sindh. Has translated several works from Sindhi into Urdu for *Sangat* (est. 1997).

'Shyam', NAGWANI NARAAYAN GOKALDAS (1922-1989), the leading poet. His works include *Maaka Bhinaa Raaabel, Waaree-a Bharyo Palaandu, Achheende Laj' a Maraan* and *Mahakee Vela Subaha jee*. (qq.v.), all of them collections of poetry. In the two volumes of *D'aati ain Hayaati* are collected his entire works. Also, see ***Sur Narayan Shyam.***

SIDDIQI, MUHAMMAD HANIFI (1904-76), a historian and translator of Seth Naoonmal's Memoirs (*Yaadgeeriyoon, q.v.);* James Burnes' *A Narrative of a Visit to the Court of Sindh : A Sketch of the History of Cutch* (*Sindh jee Darb'aar);* Richard F. Burton's *Sind and the Races that Inhabit the Valley of Indus* (*Sindh ain Sindhu Maathuree-a mein Vasandara Qaumoon)* and Lt. Henry Pottinger's *Travels to Sindh and Baluchistan* (*Sindh ain Baloochistaan jo Sair-Safar),* throwing light on the historical, political and economic conditions of Sindh.

Siddh Suderan jo Daro, a Buddhist religious monument, about six miles away from Tando Muhammad Khan near Hyderabad, Sindh. Stupa of Jharak, also of the Buddhist origin, is not very far away from it.

Sika jee Saughaat: *Santani jo Saneho (Rooh Rihaana)*, a book of lyrical poetry on spiritual subjects, by Ram Panjwani (q.v.). It contains the Sufi Kalaam and the Sant Baanee, which have reached the Sindhi masses and become Sindhi Lok-geets and Sindhi Lok-sangeet.

Sika jo Sad'u (1983) a travelogue of Sindh, by Tahilram Azad (q.v.). The book delineates the Sindhi Muslims of Pakistan who feel they ae more attached to the Sindhi Hindus of India than Mohajirs there on account of the bond of Sindhi language.

Sika jo Safar (1982), a travelogue by a Pakistani Sindhi writer, Abdul Karim Laghari. It gives the author's highly personalised, sometimes jaundiced, account of his visit to Dar al-'alum Deobad in Uttar Pradesh, where a confrence was held on 21 March 1980 in which the then Prime Minister Indira Gandhi also participated.

Sikandar Naamo (1889), aan epical poem on Alexander, the Great; by Ghulam Muhammad Shah 'Gada' (q.v.).

Sika, Sozu ain Saaz (1983), a collection of geets, kafis, baits, panjkaras, ghazals and ruba'is, by Khialdas 'Fani' (q.v.). Known for his profound thoughts and appropriate choice of words and poetic forms, the poet offers a rich and varied fare.

'Sikayal' ARJUN D. (b. 1919), poet, novelist and essayist. His works marked by maturity in style and diction are *Anaarkalee* (1953), poetry; *Hiku Purush Te Istriyoon* (1963), novel; *Adab ain Adeeb* (1975), essays; *Lenin* (1968) and *Indira Gandhi* (1970) both biographies; and *Ghufaauni jee Yaatraa* (q.v.), autobiography.

Sikh Panth, one of the great constituents of the Sindhi psyche along with the Sanatan Dharma, Buddhism, Tasawwuf, Gandhism, etc. The Sindhis have faith and beliefs in the ten Sikh Gurus. Also, see **Aadi Granth.**

Sikh Sabha, est. at Karachi in 1868, by Sadhu Navalrai Advani and Munshi Udharam Mirchandani (qq.v).

silasat, simplicity, or facility of expression.

Sindh. Now a state of Pakistan. A land of rich diversity, of arid desert and fertile fields, of level plains and hilly regions, of extremely hot and severely cold seasons, of the Sindhu (q.v.) river and the Arabian sea and also of the Hindu philosophy and Muslim thought, Sindh represents 'unity in diversity'. In this land—where many races of the world came by sea from the south and by road from the north and where great religions and philosophies interacted-grew up generatiopsn of poets who composed slokas in Sanskrit and wrote baits in Sindhi. Following the creation of Pakistan in 1947, Sindh is being made a party to the present-day unfortunate debate on Pakistani culture, that it is an integral part of the Middle Eastern one, which it is not, obviously.

Sindh (*Rgveda khaan Sheikh Ayaaz taaeen*) (1998), glimpses of Sindh history in essays by

Ram Amarlal Panjwani (q.v). It provides knowledge of the subject in an interesting manner.

Sindh ain Asaan jo Warso (vol. I, 1987; vol. II, 1994), compiled and edited by Motiram S. Ramwani (q.v.). A mine of information, it gives a short socio-cultural history of Sindh and collects articles and poems, illuminating the subject.

"Sindh ain Sindhi", a well-known poem by Krishin Rahi (q.v.), from his collection of poems, *Kumaach* (q.v.). The poet delineates the predicament in which the migrant Sindhis find themselves in India, after the Partition of the country in 1947. He says that the new generations of Sindhis will visit Sindh like other aliens in the land; curiously enough, they will be the Sindhis visiting Sindh, on visas.

Sindh ain Sindhi (1994), essays on Sindh and Sindhis by Bherumal Ad'vani (q.v.); compiled by Sahib B'ijani. A significant book, it enhances our appreciation for the Sindhi heritage. Also, see **Usat Sahita Malha.**

Sindhi. It is an Indo-Aryan language, which passed through the old stage of Primary Prakrit, Vedic Sanskrit, Sanskrit and the middle stage of Pali, other Prakrits and Apabhramshas and reached the new stage of a New Indo-Aryan language by about 1000 A.D. Sindhi, as Dr. E. Trumpp said, is a pure Sanskritical language and is more akin to Sanskrit and Prakrit than any of the North Indian Languages. He said in his *Grammar of the Sindhi Language* (1872), "It (Sindhi) is much more clossely related to the old Prakrit than the Marathi, Hindi, Panjabi and Bengali of our days, and it has preserved exuberance of grammatical forms, for which all its sisters may well envy it". The latest researches in the field support this view.

Sindhi is related to Sanskrit and Prakrit in its structure, phonological as well as grammatical, and vocabulary. It has been enriched, mostly in nouns, by the Arabic and Persian languages in the course of its contacts with them.

Sindhi was recognised as the 15th national language on the VIIth Schedule of the Indian Constitution on *d'aheen aprel* (April 10) 1967, thanks to the efforts of Jairamdas Doulatram (q.v.), in the main.

Sindhi, a nationalist weekly est. in 1901. It was edited by Virumal Begraj (q.v.).

Sindhi (class X, 1993); class XI, 1994; class XII, 1995), textbooks (language and literature), published by Gujarat Rajya Shala Pathya Pustak Mandal, Gandhinagar, under the able guiddance of Hundraj Balwani (q.v.).

SINDHI, ABU ALI (c. 850), a neo-Muslim of Thatta, who, according to Maulana Jami, gave instruction in non-dualism to Bayzid Bistami (d.874), a Sufi of trans-national repute. Bayzid reportedly said that he used to keep company with him (Abu Ali Sindhi) and show him how to perform the obligatory duties of Islam, and in return the Sindhi would give him instruction in the divine unity and the ultimate truths. Obiviosuly a convert to Islam, Abu Ali Sindhi introduced the Hindu monistic thought to Bayzid, one of the earliest Sufis of the world. Bayzid said once, "*We have seen thee and thou art That*". This "thou art That" is nothing but *tat tvam asi of the Chhandogya Upanishad.*

Sindhi Adab jee Irtiqua (1981), Sindhi tr. by Haider Burro of Annemarie Schimmel's (q.v.) *Sindhi Literature* (1974). It mistakenly says on its p.44 that the translator was unable to locate the Sindhi original text of the bait No. 78 in *Shah Karim jo Kalaam* of the English translation as given in Schimmel's book. *His footprint is everywhere, O Sisters!/But difficult to discern/For even those who saw it/Know it not for what it was.*

Sindhi Adab jee Mukhtasar Taareekh (Ist ed., 1973; IInd. 1983), by Abdul Jabbar Junejo (q.v.). It attempts at giving substantial information about Sindhi literature through the centuries. Its value lies in its discussing Sindhi literature as one, though written separately today in Pakistan and India and in more than one script.

Sindhi Adab jee Rooprekhaa (1966), a book outlining the development of Sindhi literature; by Jag'dish Lachhani. A good survey.

Sindhi Adab jee Taareekh (1991), the tr. into Sindhi of L.H. Ajwani's *History of Sindhi Literature* (1970); by Hiro Shewkani (q.v.). Faithfully done, it repeats the same errors of authors and publication years of works, etc., as committed in the original.

Sindhi-a jo 'Arooz (1986), an authoritative work on the use of Arabic-Persian prosody in Sindhi; by Mirza Sikandar Ali Beg (b. 1941).

"Sindhi-a jo Sanskrit saan Laag'aapo" (1957), an essay on connections of Sindhi with Sanskrit, by N.V. Thadhani, In this well researched essay he says, among other things: a language consists mainly of nouns and verbs; and its origin is best traced through its verbs and roots for nouns can be borrowed from other languages, however remote.... The verbs in Sindhi are based essentially on Sanskrit; and even in their existing forms possess the characteristics of their original in a far clearer degree than any other North Indian language. So far as the nouns and adjectives are concerned, more than sevently-five percent of those in use in Sindhi are derived purely from Sanskrit; and even in their existing form appear to be more akin to the original than any other North Indian language.

Sindhi Akademi, Delhi, est. by the Government of Delhi, in 1994, for the development of Sindhi language and literature.

Sindhi-a te Farsi-a jo Asar (1983), a critical estimate of the influence of Persian on the Sindhi language and literature; by Manghandas Lokumall Lulla.

Sindhi B'aal Saahitya, Hika Nazar (1992), a comprehensive book on the children's literature in sindhi since Independence; by Monohar Nihalani (q.v.).

Sindhi B'olee (1989), a treatise on the development of Sindhi language through the centruies, by Lilaram Ruchandani (q.v.). Its value lies in tracing Prakrit-Sindhi, Pali-Sindhi, Ardha Magadhi-Sindhi, Apabhramsa-Sindhi and Dardi-Sindhi connections.

Sindhi B'olee ain Adab jee Mukhtasar Taareekh (1980), a revised and enlarged edition of *Sindhi B'olee-a jee Mukhtasar Taareekh* (1962), by N.A. Baloch, in which the author has effortfully traced the origins of Sindhi to the Semitic Arabic family of languages. Characterised by Islamic view-point, it presents a short history of Sindhi language and literature upto 1690, nearing the end of seventeenth century. A scholarly work.

Sindhi B'olee-a jee Lipi-a jo Itihaas (1968), is the first serious historical study of the scripts used for the Sindhi language; by Manu Gidwani (q.v.).

Sindhi B'olee-a jee Taareekh (1941), the firstever attampt at the writing of a history of Sindhi language, by Bherumal Meharchand Ad'vani (q.v.). Ancestry of Sindhi, Sindhi and Pali, influence of Arabic and Persian on Sindhi, Perso-Arabic script, Sindh's relations with its neighbouring provinces of Gujarat and Rajasthan, dialects of Sindhi, the standard Vicholi, grammar, idioms and proverbs. are some of its subjects under discussion.

Sindhi B'olee-a jee Ziyaarat (1989), a collection of essays and letters written during its author Parso Gidwani's (q.v.) travels in the Kachchh region. Not strictly a book of linguistics, it is that of a linguist writing on his travel experiences in B'ani, Kachchh, marking some significant remarks in the field.

Sindhi B'olee-a jo Samaajee Kaaraj (1978), a doctoral thesis, which presents a sociological study of the Sindhi language; by Allahadad B'ohiyo. It leanedly tells how the Sindhi language holds mirror to the Sindhi society.

Sindhi D'ina (1994), a book of Sindhi days of religious and socio-cultural importance-Cheti Chand (q.v.), Rama Navami, Akashya Teej, Narasimh Jayanti, Nang Panchami, Thadhiri, Nariyal Purnima, Teejri, Krishna Janmashtami, Vaman Jayanti, Dhan Teras, D'iyari, Kartik Purnima, Geeta Jayanti, MahaShiv Ratri , Holi, etc.

Sindhi Ekaankee (1984), an anthology of one-act plays, compiled by Jeevan Gursahani, Hemraj Nagwani and Prem Prakash (qq.v.). In its introduction, it takes a closer look at the development of Sindhi drama.

Sindhi-English Dictionary, first published in 1910, reprinted in 1977; by Parmanand Mewaram (q.v.). An improvement on *Sindhi-English Dictionary* (1855) by Capt. George Stack (q.v.) and *A indhi-English Dictionary* (1879), compiled by G. Shirt, Udharam Mirchaṇdani and S.F. Mirza, it is standard work of reference.

Sindhi Fok-lor (1998), a book on the Sindhi folk-lore by Jetho Lalwani.

Sindhi Ghazal (1990), a treastise on the poetic form ghazal; by Arjun 'Shad' (q.v.) Curioously enough, the book does not in its examples make mention of Em. Kamal, Krishin Rahi, Ishwar Anchal, Arjun Hasid, Indradev Bhojwani 'Indur', Khialdas Fani, Goverdhan Bharati, Vasudev Nirmal and Baldev Gajra (qq.v.), the well-known ghazal-writing poets.

Sindhi Ghazaluni jo Ghuncho (1995), an anthology of Sindhi ghazals edited by Dayanand L. Kaka (q.v.), the person who knew his job equipped as he was with the understanding of Sindhi ghazal as it developed. It contains a scholarly introduction by the editor.

Sindhi Grammar (1892), a grammar of the Sindhi language; by

Jhamatmal Narumal Vasanani, in which the author says that Sindhi possesses a 20,000-item vocabulary, out of which 12000, 3500, 2500 and 2000 words come from Sanskrit, desi bhaakhaa, Arabic and Persian, respectively.

Sindhi Gulshan (estd. 1959), a quarterly magazine published from Lucknow; edited by Rama krishan Alamchandani

Sindhi Gulshan : Choonda Sindhi Kahaaniyuni jo Guldasto (1989), a collection of Sindhi short stories; edited by Shivanand Mamtani and Radhakrisshan Alamchandani. The introduction by Motilal Jotwani (q.v.) discusses in detail the short stories collected in the book.

Sindhi Hata-vaanikaa Lipi (1989), an essay on the Sindhi Hata-vaanikaa script used by the Sindhi traders and shopkeepers; by K.T. Jetley (q.v.). The author is of the opinion that it has an affinity with the script used in the Moen-jo-Daroo (q.v.) seals, obtained in the excavations.

Sindhi-Hindi-Angrezi Tasveeree Dictionary (1998), or Sindhi-Hilndi-English Pictorial Dictionary. It is basically compiled on children learning Sindhi as their monthtongue or as a second language, lby Ķanhaiyalal Lekhwani (q.v.).

Sindhi Kahaanee-a jee Osar (1991), a treatise on the development of Sindhi Short Story; by Jag'dish Lachhani (q.v.). A 'could-have-been-better' work, it arbitrarily periodises the development.

Sindhi Kahaanee Virhaange B'ad (1984), a study of the Sindhi short story after the Partition, from the author's progressive standpoint; by Kirat B'ab'ani (q.v.)

Sindhi Kahaaniyoon (1947), an anthology of short stories, by Lekhu Tulsiani, Kirat B'ab'ani, Lachhman Rajpal, etc.; compiled by Bihari Chhab'ria (q.v.). It reflects the mood of the nation in the pre-Independence era. In one of its short stories, "Ajeeb Bukha", by Isar Kalyani, the slogans of "Gandhiji ki Jai" and "Inquilab Zindabad" were raised by the people in the same breath, depicting that Gandhiji's bloodless revolution was of a type by itself.

Sindhi Kavitaa mein Sufi Mat (1988), a well-researched book on Sufism in Sindhi poetry; by Mohanlal Sharma (q.v.). In the Devanagari script, it is quite useful for new generations of Sindhis learning Sindhi through Devanagari in the changed conditions for them in the Independent India.

Sindhi Kavitaa mein Vedant (1993), a collection of papers read at a national seminar on Vedanta in the Sindhi poetry, organised by Rajasthan Sindhi Akademi, in 1993. It is a significant work on the subject.

Sindhi Kavitaa Sangraha (1974), an anthology of the post-Independence Sindhi poetry; ed. by Motilal Jotwani (q.v.). Published by National Book Trust, India, in both the scripts of Sindhi—Perso-Arabic and Devanagari—on the pages oppossite to each other in the book. It is an oft-prescribed textbook for the BA Sindhi students.

Sindhi Lok-geet (1992), subject-wise specimens from the Sindhi folk songs and comments thereon; by Narayan 'Bharati' (q.v.).

Sindhi Lok-geetani mein Samaajik Pasmanzar (1991), a representation of the successful doctoral thesis on the subject, submitted to the University of Bombay in 1977; by Naraayan 'Bharati' (q.v.). In it, social background of the folk songs in Sindhi and its various dialects is looked at in a close-up.

Sindhi Loka kahaanee (1997), a treatise on Sindhi folk story, by Lilaram Ruchandani (q.v.).

Sindhi-Lok-kahaaniyoon (1986), a collection of Sindhi folk-tales in verse; by Satramdas 'Saa'il' (q.v.).

Sindhi Lok-Kahaaniyoon (1990), a collection of Sindhi folk-tales, compiled by Kirat B'ab'ani (q.v.).

***Sindhi Lok-Kahaaniyoo**: (Baadshaahani ain Pariyuni joon)* (vol.I), Sindhi folk stories of kings, queens, princes and princesses collected under the direction of N.A. Baloch, Director, Silndhi Folk-lore and Literature Project, Sindhi Adabi Board, Sindh (now in Pakistan).

Sindhi Lok Kalaa (1960), a collection of essays on the Sindhi folk art in its songs, stories, proverbs, music, dance, drama and painting, by Narayan Bharati (q.v.). It is the first serious attempt at collecting materials on the Sindhi folk art.

Sindhi Lok-naaatak (1996), a book on the Sindhi folk-drama, viz., *saang, katha-putlee* and *bhag'ati;* by Jetho Lalwani (q.v.). A dependable book on the subject.

Sindhi Lok-saahita (1988), a new revised edition of the earlier work, containing its author's studies on the Sindhi folk-songs, folk-tales and proverbs; by Narayan 'Bharati' (q.v.).

Sindhi Lok-warso (1992), a collection of essays about the Sindhi folklore, its author Parso Gidwani collected during his researches in B'ani in Kachchh, and Sanjaynagar in Delhi.

Sindhi Lok Warso (est. 1999), a book series on the Sindhi folk heritage, edited by Lilo Ruchandani (q.v.) and Jagdish Shahdadpuri of Ahmedabad.

Sindhi Maanhoo, Sindhi B'olee ain Sindhi Saahita (1980), a collection of papers on the subjects like Sindhi people, their language and literature; by Gobindram 'Saa'il' (q.v.).

Sindhi-Marathi Shabdakosh (1995), a Sindhi-Marathi dictionary, ably compiled by Lachhman Hardwani (q.v.).

Sindhi Musalmaan Kavi ain sandani Hindi-a mein Shaa'iree (1982), a treatise on the contributions of 22 Sindhi Muslim poets to the Hindi poetry; by Popati Hiranandani (q.v.). The poetry of these poets is Vedantic in temper.

Sindhi Naatak jaa Sau Saala, a seminar organised by Sindhu Kala Sangam Delhi on the Hundred Years of Sindhi Drama (1880-1980), at which the first Sindhi play in verse, *Laila-Majnoo* (1880), by Mirza Qalich Beg, was critically evaluated and the three stalwarts of the contemporary Sindhi drama—M.U. Malkani, Ram Panjwani and J.N. Nagrani were gratefully remembered for their services in the field.

Sindhi Naatak jee Osar (1993), a well-researched doctoral thesis on the development of Sindhi drama (1880-1980); by Prem Prakash (q.v.).

Sindhi Nasr jaa Thanbhaa (1993), a collection of scholarly articles on the star-essayist line-up of Parmanand Mewaram, Bherumal Ad'vani, Lalchand Jag'atiani and J'ethmal Gulrajani (qq.v.); ed. by Lakshmi Khilani (q.v.).

Sindhi Nasr ee Taareekh (the first ed. 1966, the second enlarged and revised ed. 1977), a history of Sindhi prose; by Ghulam Ali Allana. Not a well-periodised, well-connected account of Sindhi prose, it focuses on the authors, in a row, one after the other, upto Daudpoto, Uthman Ali Ansari, Wasif, Shahwani and Musafir. It should have legitimately taken into account the services of at least those of his contemporaries who are already well-established. The dates (years of birth and death) in respect of some prose-writers like Dayaram Gidumal, Mirza Qalich Beg, Paramanand Mewaram and Bherumal Ad'vani, described therein, are not reliable. Besides, it makes a few blunders like the one in attributing Sadhu Hiranand's well-known work *Heere joon Kaniyoon* (1926) to Bherumal Ad'vani, who was its compiler and editor.

Sindhi Nasr jee Taareekh (1968), the first comprehensive history of Sindhi prose; by M.U. Malkani (q.v.). A connected history of various forms of Sindhi prose, it deals with early prose, short story, novel, drama, one-act play, essay and liteary criticism. The book won a Sahitya Akadami award in 1969.

Sindhi Navjeevan Sabha, est. in 1953, an oldest organisation of the Sindhis in Delhi, for promotion of literary and socio-cultural activities. It annually brings out *Sookhiree*, in which poetry and prose (fictional and non-fictional) appear.

Sindhi Novel jee Irtaqaaee Taareekh (1982), a research work on the development of Sindhi novel (1853-1947); by Ghulam Hussian Pathan. A perceptive study, it also throws light on the novel as a form of literature, its elements, its types, etc.

Sindhi Pahaakaa ain Muhaavaraa (1993), a comprehensive dictionary of Sindhi proverbs and idioms; compiled and annotated by Santdas P. Kishnani 'Santal' and edited by M.K. Jetley (qq.v.). Its scholarly editorial intoriduction makes it more useful as a reference work.

Sindhi Piroliyoon (1995), a book of Sindhi riddles, by J'etho Lalwani. Also, see **Pirolee**.

***Sindhi Reetiyoon**, Rasmoon ain Rivaaj* (1998), a book on Sindhi rites, rituals by Popati Hiranandani (q.v.). Its objective is to acquaint the young generation Sindhis with the essentials of Sindhiyat.

Sindhi Saahita mein Mazaaq (1982), a compilation of humorous pieces in Sindhi literature; by Lilaram Ruchandani (q.v.). It however lacks the serious approach to the subject in that it doesn't classify examples under various types of humour and doesn't always attribute the works to their proper authors.

Sindhi Sahitya Akademi, Gandhinagar, Gujarat, est. by the Government of Gujarat in 1986 for the development of Sindhi language and literature. It has been publishing *Adabee Chaman*, an annual, est. in 1987, and books of literary and cultural interest.

Sindhi Sahitya Akademi, Maharastra, Mumbai an institution est. in 1983 for the development of Sindhi language and literature. It has been publishing its annual journal *Saahitakaar,* since 1988.

Sindhi Saahitya Darpan (1995), an anthology of essays; compiled by Mohanlal Sharma (q.v.). It brings to the fore so many literary things that are intrinsically Sindhi.

Sindhi Saahitya jaa Ratan (1985), critical essays on the lives and works of twelve "jewels of Sindhi literature", viz, Kirat B'ab'ani, Lakhmichand Prem, A.J. Uttam, Indradev Bhojwani Indur, Sundari Uttamchandani; Hari Himthani, Ishwar Chander, Motilal Jotwani, Harikant, Vasudev Nirmal, Harish Vaswani and Hundraj Dukhayal (qq.v.); by B.H. Ad'vani.

Sindhi Saahita jaa Sitaaraa (1984), a book of essays on 17 post-Partition Sindhi writers of renown; by Manohar Nihalani (q.v.).

Sindhi Saahitya jaa Soormaa (1993), a book of essays on nine contemporary writers—.Sadarangani 'Khadim', Kirat B'ab'ani, Prabhu Wafa, Popati Hiranandani, Motilal Jotwani, J'etho Lalwani, Bhag'wan Nirdosh, Vasudev Mohi and Holaram Hans (qq.v.); by Mewal Ahuja (q.v.). Mainly based on the response-sheets from the writers themselves, it ably analyses their contributions to the contemporary Sindhi literature.

Sindhi Saahitya jee Surhaani (1990), a collection of literary essays on nine Sindhi writers - Em. Kamal, Tirath Sabhani, Goverdhan Bharati, Tahilram Azad, Arjan Sikayal, Hari Motwani, Khialdas Begwani "Fani", Ishwar Aanchal and Gangaram Samrat (qq.v.), by B.H. Advani. It is quite useful for students of contemporary literature.

Sindhi Saahitya jo Itihaas (1972), a history of Sindhi literature by M.K. Jetley (q.v.). It comes in the wake of necessary spade-work done and many con-clusions arrived at regarding Sindhi historiographical problems. Even the periodisation of Sindhi literary history was done already. By the time of the *Itihaas* publication, we had come across the Isma'ili Pirs' Sindhi *ginans* (q.v.), Swami Pran Nath's *Sindhi Vaanee* and Mian Shah Inat's *Sindhi Kalaam,* thanks to the efforts of Ghulam Ali Allana, Jairamdas Doulatram and N.A. Baloch, respectively. With its great smelting capacity, Jetley's remains to be a good, dependable history.

Sindhi Sahaafat jee Irtaqaa (1988), an ably done doctoral thesis on the development of Sindhi journalism; by Aziz-ul-Rehman B'ughio.

Sindhi Sahita Mandal, est. in Mumbai in 1949, an organisation for the development of Sindhi literture in the Free India, under the stewardship of M.U. Malkani (q.v.). It staged Das Talib's one-act play "Metro ain Liberty" in Mumbai and subsequently inspired and encouraged literary and socio-cultural activities in the Sindhi strongholds all over India.

Sindhi Sahita Society, a publishing houses est. by J'ethmal Gulrajani and Lalchand Jag'atiani (qq.v.), in 1914, which published scores of tracts on varied subjects by different authors, viz., Mirza Qalich Beg's *Motiyuni jee Dab'lee,* Lilaramsingh Watanmal's novel *Sundari* and Lalchand Jag'atiani's *Shaahaano Shah* and *Soonhaaro Sachal*.

Sindhi Sant-kaavya Vivechan (1977), short essays, in a serial, on the Sindhi saint-poets; by Dayal Asha (q.v.).

Sindhi Seengaar Shaa'iree (1986). a book of the Sindhi erotic litereture; edited by N.A. Baloch.

Sindhi Shaa'iree-a te Faarsee Sshaa'iree-a jo Asar (1980), a successful doctoral thesis on the influence of Persian poetry on Sindhi poetry; by Abdul Jabbar Junejo (q.v.). A profound study on the subject, it sifts the extant materials, analytically.

Sindhi Sh'ir. See **chhanda-shastra.**

Sindhii Sh'ir ain Chhanda (1986), a useful book on the Sindhi prosody; by Bhag'wandas 'Hosh' (q.v.).

Sindhi Sh'ir jee Taareekh (1984), short introductions to the Sindhi poets, chronologically; by Dayal Asha (q.v.). Quite voluminous, it is a painstaking study.

Sindhi Sh'ir jo Intikhaab (1976), an anthology of Sindhi poetry, selectively compiled by Ram Panjwani (q.v.).

Sindhi Sh'ir mein Istree-a jo Chi-ṭu (1988), a research work on the various aspects of woman, as depicted in the Sindhi poetry; by Moti Prakash (q.v.).

Sindhi-Sindhi Junior School Dictionary (1992), compiled by Aftab Abro. It is meant for the Sindhi-medium students upto matriculation class.

Sindhi Soohon, a research journal, est. in 1988 and ed. by K.T. Jetley (q.v.). It lasted till the death of its editor in 1995.

Sindhi Sooratkhatee (1964) a study of the Sindhi writing system (the Perso-Arabic script of Sindhi); by Ghulam Ali Allana.

Sindhi Sooratkhatee ain Khataatee (1992), a book on the development of Sindhi and orthography; by N. A. Baloch.

Sindhi Svayamsevi Sansthaaoon, the Sindhi non-Government organisations (NGOs), which express the Sindhi *angst*—a repetitive painful feeling, that the people belonging to Sindh, the land of advaita and tasawwuf, fell victims to religious fanaticism, as culminated in the Partition of India—Bharat and Pakistan—in 1947. In the Independant India today, the Sindhis are scattered all over, and in order to be in touch with one another, they being out scores of journals annually, preferably on the occasion of Cheti Chand (q.v.). Some of them are Reserve Bank of India Sindhi Sabha's *Alakaa,* Bank of Baroda Sindhi Sabha's *Poonjee,* Canara Bank Sindhi Sabha's *Sampatee*, Central Railway Sindhi Sabha's *Moomal,* Western Railway Sindhi Sabha's *Halchal,* Fertilizer Corporation Sindhi Sabha's *Sindhu Jot,* BEST Sindhi Sabha's *Pushp,* Sindhu Youth Circle's *Sindhu,* Sindhuri Seva Samiti's *Sindhuri,* Sindhi Navjeevan Sabha's *Sookhiree,* Sindhi Panchayat Goregaon, Mumbai's *Roshanee,* etc. They publish a good reading material.

Sindhi Talwaar (1942), a novel by Dwarkaprasad R. Sharma (q.v.). Written on a patriotic theme. it makes an inspiring reading.

Sindhi Tanqeed (1985), selections from the Sindhi critical writings; ed. by Hirish Vaswani (q.v.).

Sindhi Times, a weekly est. in and pub. from Mumbai in 1962, and later from Ulhasnagar in 1964.. Every three months, it publishes a book. And the books published by it are much sought after.

Sindhi-Urdu Lughat (1959), a Sindhi-Urdu dictionary compiled by Nabibakshkhan A. Baloch and Ghulam Mustafa Khan. Spread over 866 pages, it contains about 23675 words and idioms.

Sindhi Vyaakarana (1925), a standard Sindhi grammar, by Bherumal Ad'vani (q.v.). It was reprinted by the Commission for Scientific & Technical Terminology, New Delhi, in 1977.

Sindhi Vyaakarana Parichaya (1989), an authoritative introduction to the Sindhi grammar, by K.T. Jetley (q.v.).

Sindhi Vyaa Sindh D'isana (1993), a matter-of-fact, descriptive travelogue of Sindh; by Gobind Malhi (q.v.).

Sindhi Vyutpati Kosh (1886), a

glossary of Sanskrit words with their roots in Sindhi; also with Sindhi derivatives; by Jhamatmal Narumal Vasanani.

Sindhiyoon (1970), an analysis of religious and ethical poetry in the *Sindhi* or *kavitta* poetic form during the Kalhora period; by Abdul Jabbar Junejo (q.v.). the author wrongly attributes the beginning of the *kavitta* form in Sindhi to Abul Hasan (1661-1711). It was Pir Muhammad Lakhwi. (d. 1600) who was the first Sindhi poet to compose his poetry in this form.

Sindh jaa Manyaa (1932), biographical sketches of eleven Sindhi great men, who distinguished themselves in the fields of literature, journalism, national struggle for freedom and social service; by Tahilram Asudomal.

Sindh jaa Santa (1932), or the saints of Sindh, by Tahilram Asudomal. A valuable, well-researched book, it provides authentic information about many a saint of Sindh. It forms the basis for many a subsequent book on the subject.

Sindh jee Adabee Taareekh (vol... I, 1937), and with slight change in the title *Taareekh Sindhi Adab* (voI,. II, 1951). See **MUHAMMAD SIDDIQ MEMON.**

Sindh jee Hika Uttam Siddh Mandalee (1939), biographies of Vilayatrai, Jeevatsingh and Chandumal—a group of saints of Sindh; by Shevak Bhojraj (q.v.).

Sindh jee Khoj (1993), a collection of scholarly essays by Jairamdas Doulatram (q.v.), ed. by Motilal Jotwani, M.K. Jetley and Mohanlal Sharma (qq.v.). In three parts, it contains writings on the Sindhi language and literature in its first part, esseys on the history of Sindh in its second part and memoirs about great historical personages like D'ayaram Gidumal, Lokmanya Tilak, Mahatma Gandhi and Sardar Patel in its third part.

Sindh jee Madaniyat (1969), a good study on the Sindhi traditions and culture; by Sayid Manzoor Naqvi. It shows how both Hindus and Muslims have been sharing more or less the same traditions in the Sindhu valley, the cradle of advaits, or wahdah al-wujud.

Sindh jee Taareekh (1862), a history of Sindh, meant for school children; by Aloomal Bhojwani.

Sindh je Hinduni jee Taareekh (vol. I, 1946; vol. II, 1947), both the vols. together reprinted in 1990, by Motiram S. Ramwani (q.v.). It is an important historical account of the Hindus of Sindh from the pre-Vedic times to the Partition of India in 1947; by Bherumal Ad'vani (q.v.).

Sindh jo Avataar Sree Amar Ud'erolal (q.v.) Saahib (1954), by Manu Tolaram Gidwani (q.v.)

Sindh jo Sailaanee (1923), perhaps the first-ever travelogue in Sindhi, by Bherumal Ad'vani (q.v.), in which history and geography of the two districts of Sindh, Karachi and Hydrabad, fuse in one to make an interesting reading of places and persons, social customs and usages, legends and folktales, poems and songs. The author intended to write such travelogues of other districts, but could not do so.

Sindh Sabha, an association of Sindhi nationalists, est. by D'ayaram Gidumal and D'ayaram J'ethmal (qq.v.), in 1882. It was devoted to the development of Sindhi language and literature and betterment of Sindhi life.

Sindh Sudhaar, a weekly; est. in 1866 and ed. by Sadhu Hiranand Ad'vani (q.v.) during the period between 1884 and 1887. See **akhbarnawisi**.

Sindh Sujaag', a monthly, est. at Mumbai in 1992, dedicated to the cause of Sindhi Muslims of Sindh, Pakistan.

Sindhu, the. A large river of Sindh —nearly 1700 miles long from its source in Tibet to the Arabian sea. Within the limits from Kashmor to the sea, it ranges in width from 480 to 1600 yards. Its depth fluctuates from the average nine to the harsh 24 feet, the latter during the freshes. The Sindhu is famed in the Sindhi song and story.

The Vedas and Purans and most of the ancient literature of the Hindus were cmposed on the banks of the Sindhu.

When the Vedic seer invokes the sun and the moon, heaven and earth, he also invokes the rivers. The Veda refers to the Ganga only twice, but it makes as many as thirty references to the Sindhu. In the *Anushaasana Parva* of the Mahabharata, it prescribes the bath in the Sindhu, for going to heaven after death.

At the time of taking bath, a Hindu, recities a mantra which invokes the divine waters of our great ancient land, reminding him/her of national unity: "gangecha yamunechaiva, godavari, saraswati, narmada, sindhu, kaveri, jalesmin sannidhim kuru" (Ganga, Yamuna, Godavari and Saraswati ! Narmada, Sindhu and Kaveri Come and mingle with this water, with which I bathe).

Sindhu (est. 1932), a literary monthly, ed. by Bulchand V.

Rajpal (q.v.). It was modelled on the *Modern Review* of Calcutta. After the Partition, Rajpal resumed its publication for the first time from Agra in 1954 and for the second time from Delhi in 1957 and for the third time (now quarterly) from Ahmedabad in 1966. Thus the *Sindhu* had four incarnations, before it ceased publication in 1968.

***Sindhu*,** an annual journal, est. in 1984 by Sindhi Youth Circle, Ulhasnagar, under the editorship of Nand Chhug'ani (q.v.).

Sindhu-a jee Jhalak (1968), a piece of research on Sindhi language and culture; by Lilaram Ruchandani (q.v.).

Sindhu-a jee Saanjaah (pt. I, 1981; pt.. II, 1982), by G.M. Sayid (q.v.). According to the author, the land of the Sindhu (i.e., Sindh) has an exemplary message to give to the world; it is the truly generous respect for the mankind. The Sindhi people have given a living proof of the truth and success of this message.

Sindhu-a joon Lahaaroon (1971), a work of lyrical prose, by Gobindram 'Saa'il (q.v.). In it, the worldly love is elevated to mean, symbolically, divine love *a la* Rabindranath Thakur.

Sindhu-a joon Laharoon (1989), a collection of historical, liteary and research articles from the *Sindhu* of Bulchand V. Rajpal (q.v.), ed. by M. K. Jetley (q.v.).

Sindhu-a jo Seengaar (1956), a book on the erotic literature of Sindh; by Abdul Karim Sandeelo.

Sindhu-a Kinaare (1998), a travelogue of Leh (Ladakh) in India in through which the Sindhu river flows to Pakistan; by Veena shringi (q.v.).

'Sindhu-Bharati', VASUDEV (b.. 1938), writer, scholar and cartoonist. His collection of essays *Ajab Hee-a Duniyaa* appeaed in 1967.

Sindhu Darshan (1972), a short history of the ancient Sindh; by Lilaram Ruchandani (q.v.).

Sindhu Kala Sangam, est. at Delhi, in 1961, by Gobindram Nathani, and Jeevan Gursahani (q.v.). Among other programmes, it celebrated the Hundred Years of Sindhi Drama, in 1980.

Sindhu Naatya Darshan (1984), a short history of Sindhi drama; by Jetho Lalwani (q.v.).

Sindhu Nadee (1998), a collection of poems and essays on the Sindhu river, ed. by Motilal Jotwani (q.v.).

Sindh Upakaarak, a monthly established in 1953, devoted to the Dev Samaj thought, pub. and ed. by Bhawansingh G. Talreja. Its special number, July-December 1994, is all agog with rationality and sanity in life and celebrates the *sarva dharama samabhava* attitude. An anguished mind, Talreja raises the important question of why man is dangerous to man today.

Sindhu pati Maharaja D'aahar Sen (1973), an account based on sifting of various historical materials relating to the armed encounter between the Sindhian king D'ahar Sen (q.v.) and the Arab invader Muhammad bin Qasim in 712; by Nanakram Israni. (q.v.). D'ahar Sen is regarded as the national hero of the Sindhis, here in India and also across the broders in Sindh, Pakistan.

'Sindhupyasi', HOTU, (b. 1933), a poet. His works *Pyaasaa Geet* (1968), *Nasheelee Surhaan* (1969), *Mahaka Mittee-a jee* (1981) and *Jarke Vaaee Watan jee* (1984) present him in the traditional poetic forms and content.

Sidhuree-a jee Saanbhari (1991), short essays based on recollections of Sindh; by Shivo Ramnani (q.v.). Written in the author's characterristic style and diction, these essays are nostalgic.

Sindhuree Thee Sad'e (1982), a travelogue by Girdharilal D'od'eja (q.v.), who visited Sindh after the Partition, in 1979. It vividly describes many a Sindhi place of historical, socio-cultural and religious interest.

Sindhu Sabhyataa (1958), a cultural history of Sindh, from the earliest times to the post-Independence era; by Dwarkadas R. Sharma (q.v.).

Sindhu Samaachaar (1917-38), a daily in Devanagari Sindhi, est. by Chetumal Hariram Hinduja (q.v.).

Sindhu Samaj of Delhi, est. in 1956 on the initiative of Gobindram Choudhriani, the then Head Master of Government Sindhi School, Lodi Road, New Delhi, and some other prominent Sindhi educationists of Delhi. It is devoted to the cause of Sindhiyat, or Sindh culture.

Sindhu Sauveer (1979), a history of ancient Sindh, by Gangaram 'Samrat' (q.v.).

Sindhwarkis, the Hindu Sindhi merchants and traders dealing in the Sindhwork, or the products of Sindh, in the alien lands. Though the Sindhi merchants have been selling abroad the unique Sindhi handicrafts and dressing material over the centuries, the term has been in vogue for the last 150 years. They introduced the banking system in that their *hundis*, or demand drafts, could be encashed at par in India and abroad. They are also known for their philanthropy.

singar or shringara, one of the nine rasas, according to Bharat's *Natyashastra* (2nd century). Also, it is a form of folk poetry, mainly dealing with physical beauty of the beloved— his/her beautiful hairs, teeth, lips, nose, face, waist, neck, etc.

singiyoon, a traditional musical instrument.

Sipahimalani, Jethi (1906-78), writer and socio-political worker. A Congress Member of the Sindh Legislative Aseembly from 1937 to 1948, she held the office of Deputy Speaker in it. Also, she was unanimously elected as Deputy Chairperson of the Maharashtra Legislative Council in 1955. She helped the Sindhi women in securing their rightful place in society.

SIPAHIMALANI, MANGHARAM (b. 1925), freedom fighter and writer. He edits the Sindhi daily *Hindustaan* and the Sindhi weekly *Hindvaasee* from Mumbai. A successful editor, he is not cocooned in academia and caters to the popular taste, feeling the pulse of his readers.

Sipoon (1977), a book of ten commonplace essays, in Devanagari script, on Sindhi folklore, folk arts, Jhoole Lal, Sachal Sarmast, Bewas, Bhag'at Kanwar Ram, etc,; by Ram Panjwani (q.v.).

Sipoon, a quarterly magazine, est. in Mumbai in 1989, ed. by Thakur Chawla (q.v.). It represents the very best in the contemporary Sindhi writing.

Siraiki. One of Sindhi's main dialects, it is spoken in Siro (q.v.). Besides, the people residing in the Bahawalpur and Multan divisions speak it.

siro. Upper Sindh.

'Siyah', SEERU (1940-2000), a poet, who published his poetry in various periodicals.

Sitaaraa (1959), glimpses from the lives of forty great Indians; by Deepchandra B'elani (q.v.). Written in athe form of stories, these impart a wholesome education to children.

slesa. Paronomasia. A figure of speech based on sound, or a shabdalankara (q.v.).

smarana. Recollection. An ideal figure of speech, or an arthalankara (q.v.).

Socha jaa Paachhaa (1989), a collection of 'new' poetry; by Em.. Kamal (q.v.). The poems in it look like pages from the poet's diary, in which he catches sounds, smells, and colours of fleeting moments.

Socha joon Sooratoon, a Sahitya Akademi award-winning collection of poems in 1992; by Harikant (q.v.). Hailed as "the first-ever poetry of political satire in Sindhi", it sends out signals in some of its poems, on the basis of which the readers rightly appropriate the meaning that some national events and leaders are lambasted. Its main voice is that of anger against unseemly political acts, in innovative phraseology.

Sodhani jaa Sindhi Bhaj'ana (1995), devotional songs like Sakhi, Mala, Panjra, Sandhya, Ganapati, Guru-mahima, Aarti, Sandesh, Arz, Geet, Shabda, Loli, Kafi, Lavani, Kirtan, etc., by Ramsingh Bhag'at.

Sonaharee Sukhun (1966), a collection of essays on ethics and spirituality, by Swami Bodhraj, a preacher of the Chidakashi Panth.

Sonee Jhirkee (1979), a children's book brought out in the International Year of the Child; by Hundaraj Balwani (q.v.).

Sookhree (written between 1864 and 1871 and published in 1905), a collection of didactic essays by Kevalram Salamatrai Ad'vani (q.v.). Written in a poetic style and wrought in native Sindhi, replete with Hindi and Persian sayings, these essays are in the story form. Stories, like those in the Hitopadesh, are followed by summaries in the Sindhi bait form.

Soomra the rulers of Sindh from 1050 to 1350. They took over from the Arab Subedars in 1050 and yielded their authority to the Sammas in 1350.

Soomrani jo Daur:Dode Chanesar jee G'aalhi (1980), a treatise on the folkepic of Dodo Chanesar, an important source material on the Soomra period; by N.A. Baloch.

Soora Jana Raadhaa (1896), a social drama against conversion from Hinduism to Islam, written and presented by Lilaramsingh Watanmal (q.v.). In it, the heroine's role was played by a male, as women did not come forward to play roles on the stage in those days.

Soora joon Sau Sooratoon (1997), a poignant novel by Govardhan Bharati (q.v.) in which the author reconstructs his life as a T.B. patient in Madar Sanitorium, Ajmer.

Soorani sandi Saughaat (1998), by Motiram Ramchandani, mainly a prose writer.

Sooree-a Sad'u Kayo (1973), a

collection of one-act plays and skits, by Kirat B'ab'ani (q.v.). Thought, observation, expression and craftsmanship go into making it quite readable.

Soorya Yaatraa (1988), a collection of poems on the theme of the sun; by Rita Shahani (q.v.). She celebrates the sun, the star that the earth travels round and receives warmth and light from, with allusions to the ancient Vedic and post-Vedic poetry. Some of the poems making allusions to the Sanskrit works give incorrect spellings of the Sanskrit words.

'Sootai', literally, 'one who smokes', was one of the pen names of Parsram Zia (q.v.) who adopted it while writing poems of humour and satire in a Sindhi daily.

Sorath (1973), a miscellany for the Devanagari-Sindhi-reading public; pub. by Sindhi Writers' Guild of the Sarva Bharat Sindhi B'oli Sahitya Kala Vikas Sabha (q.v.), New Delhi. It comprises six pooems, one short story, one essay and one book-review by Khialdas Fani, Goverdhan Ghayal, Em. Kamal, Manohar Bedi, Krisshanlal Bajaj, Motilal Jotwani, M.K. Jetley, Narayan Bharati and Hiro Shewkani (qq.v.).

soratha. Reverse form of doha (q.v.), it has two stichs, or padas, of total 48 matras (q.v.). The first and third hemistichs, or charanas, of a soratha verse have 11 matras each with rhyming at their end. The remaining second and fourth hemistichs consist of 13 matras each.

Sorath & Rai D'iyach, two characters in a folk-tale alluded to in poetry and prose. One of the ten benevolent kings of Greater Sindh, Rai D'iyach ruled over it from his capital in Girnar (Junagadh) between 1003 and 1010. He had a sworn enemy in Ani Rai, the king of Gujarat. Taking advantage of Rai D'iyach's love for music, Ani Rai sent B'eejal, a minstrel, to him to play on *chang* (q.v.), or harp, and ask for his head as a boon. B'eejal successfully did so and brought Rai D'iyach's head to Ani Rai.

Deceived by Ani Rai, B'eejal retraced his steps to Girnar, where he found Sorath, Rai D'iyach's widow, performing *satee*. Full of remorse, B'eejal too jumped into the fire.

Sorath, true to the Rajput tradition, had helped her husband to keep his word and grant B'eejal the boon of head he had asked for. On her husband's death she threw herself on his pyre and died in his sweet company.

Sorely, H.T., the author of *Shah*

Abdul Latif of Bhit (1940) and the *Gazetteer of West Pakistan: the Former Province of Sind* (q.v.). He was a member of the Indian Civil Service and served in different capacities in Sindh. Also, see **GULRAJANI, J'ETHMAL.**

Soz wa Saaz (1970), a collection of poems wrought in Persian poetic froms and prosody; by Lekhraj 'Aziz' (q.v.).

STACK, Capt. GEORGE (d. 1853), the compiler of *A Dictionary, Sindhi and English* (posthumously published in 1855). In his *Dictionary,* the Sindhi words are given in the Devanagari script. He favoured this script for a Sanskritical/ Prakritical language like Sindhi.

Stage, a quarterly devoted to the Sindhi stage, stagecraft, est. and ed. by J'etho Lalwani (q.v.), from January 1975 to December 1987, and again from January 1993. It has brought out special numbers on the art and craft of Madan Jumani, S.P. Menghani, Jeevan Gursahani and Sunder Agnani.

Subodhalankara (1200), only book on poetics in Pali (q.v.); by Bhikkhu Sangha-rakkhita. It is in verses, with illustrations.

Sudhaar Patreekaa, a monthly magazine launched by Sadhu Navalrai Ad'vani, Sadhu Hiranand Ad'vani's (qq.v.) elder brother, in 1890. It was devoted to the cause of Sindhi women. Since the Sindhi women knew the Gurkukhi script and the magazine was meant for them, it was in Gurmukhi.

sufism, see tasawwuf.

Sug'andhaanjalee, a collection of eight essays on social and educational subjects, by Yashodhara Wadhwani-Shah(q.v.). Aimed at a lay reader, it presents solutions to many a social and educational problem in a simple and lucid manner.

"Suhaag'ini", a bunch of slokas on the theme of a blissfully wedded woman, by Chainrai Bachomal 'Sami' (q.v.), from *Sami-a ja a Choonda Sloka, ed.* by B.H. Nagrani in 1960. The poet says that the blissfully wedded woman is she, whose husband is happy with her. In accordance with the bhavatmak rahasyavad (mysticism with emotional devotion at the basis), the poet calls himself a soul wedded with the Super-soul.

Suhinee Mehaar (1946), a play based on the Sindhi folk-tale of Suhini Mehar (q.v.); by Nanakram Dharamdas (d. 1946).

Suhini Mehar, two characters in a folk-tale which is named after them. Among several versions current in Sindh and Panjab, the standard Sindhi version says that Suhini was the daughter of a potter, and was betrothed to Dum, a kinssman of hers. When Izzat Beg, a merchant prince of Bokhara, and Suhini met, they fell in love at first sight. Izzat Beg set up himself as Mehar (or Mahiwal in the Panjabi version), a buffalo-herd, on the opposite bank of the river. Suhini used to cross the river, floating on an eathen jar, every evening, and take her supper with him. One evening Dum's sister substituted her *pucca* jar by a wet clay one. The wet clay jar gave way in the midstream and she called Mehar for help. He plunged into the rushing waters. And they met a tragic end. Shah Abdul Latif (q.v.), among other Sindhi poets, says that Suhini, Mehar and the river were united in One Essence.

"Suhino Keru, Mard keena Zaal" (who is beautiful man or woman?), a well-known essay, by N.R. Malkani (q.v.), from his book of essays *Anaar Daanaa* (1940).

Suj'aan joon Smritiyoon (1990), a book, recording the author's recollections about her uncle, Prof. M.U. Malkani (q.v.); by Rita Shahani (q.v.). She reveals herself as much as Prof. Malkani's. The first of its kind, it reminds one of Maitri Devi's *Tagore by Fireside.*

SUJANSINGHANI, NIRMALDAS FATEHCHAND (1866-1940), scholar in Sindhi, Persian, Arabic, Hindi and Sanskrit (in that order of proficiency). Since he knew many Indian languages, both Semitical and Sanskritical, he became a Censor in Sindh in the First World War. Author of many a work in prose and poetry, he is mainly known for his short ficion *Sarojinee* (1914) and *Daloorai jee Nagaree* (q.v.).

Sukal Thothu Vanu (1987), a collection of short stories, by Anand Tahilramani (q.v.). The title story "Sukal Thothu Vanu" depicts one Lal, who learns the secret of happy life after a visit to his friend's. Traversing back home in a public transport bus, he thinks over what has made his home hell and finds that it is he, his insensitivity towards the material and emotional needs of his family members, that is responsible for it, for the dried-up tree in the courtyard of his life.

Sukha jaa Paachhaa (1996), a collection of ghazals, by Bhag'wan 'Nirdosh' (q.v.). Of exquisite beauty and love, his ghazals concern themselves with contemporary life-situations, awkward and ugly, too.

Sukhee Sansaar (1981), a children's story book about two friends Gopal and Mohan—the former, a teacher, who lives a happy life in the planned family and the latter, a mill worker, who lives miserably, for he knows nothing about the planned parenthood; by Hundraj Balwani (q.v.). The book has a loud message.

Sukhmani, literaally 'the jewel of peace'. Though a work in Panjabi, it is a favourite one with the Sindhi-reading public. A masterpiece of the fifth Sikh Guru Arjun Dev,, it is included by him in the Aadi Granth. It underlines the importance of knowing the essential nature of the ultimate Reality within.

Sukkur Barrage, constructed in 1932, with its seven canals regulating the Sindhu river and fertilising large agricultural areas. For the same economic reason, a second barrage was constructed near Hyderabad after Partition of the country in 1947.

SUMANG (mid-14th century) of Lar (q.v.) Sindh, a chaaran poet known for his g'aahoon, or gaahaas/gaathaas, which predicted the downfall of the Soomras and the advent of the Sammas in Sindh. He became a 'ratan/ratna' (jewel) of the Samma Nagar Darb'aar. At one time during his young age, he desired to test man's extent of benevolence. He visited Lakho Phoolani, a chieftain known for the virtue, and pretended before him that his pregnant wife wished to eat *peroon*, a fruit, run out of its season then. He further said, if he couldn't grant her desire, he would visit Vikiyo, another benevolent chieftain. Threatened with dishonour, Lakho told Sumang to do whatever he liked, but if he couldn't have *peroon* from Vikiyo, too, his wife would really die, be it her natural or unnatural death. Sumang landed in a difficult situation. He went to Vikiyo, who prayed to God for helping Sumang out. Lo! and Behold! *Peroon* grew out on the tree in his orchard. Now, Sumang understood: it is God who is the Real Giver, all others are but beggars.

Sunder, Anila (b. 1951), a Sindhi danseuse par excellence in the Kathak dance. Her latest ballet is *Sindh Munhinjee Amma*, the sixth of the ballets she has presented on stage.

SUNDER HASHMATRAI (1919-97), novelist; has deservedly earned the acronym of S.H.N. from his readers, especially from those who are settled in trade and business outside India. For them, his novels portray their own life among aliens and to them these present the latest cross-currents in their ancestral land. For instance, *Gunaahani-bharee Goree* (1971) portrays the life of Chandan and Goree stationed in Gibrltar and describes Chandan's love as an alchemy that transforms the coquettish and self-willed Goree into his selfless partner in life.

Sundar Ramayana (1940), the story of Ramayana, as re-told by Deepchandra B'elani (q.v.), for children.

Sunder Sahitya, a monthly est. by Fetehchand Vaswani in 1924.

SUNDRANI, DWARKO (b.. 1922), social worker of international repute, and writer. Translated Acharya Vinoba Bhave's *Geetaa Pravachan* into Sindhi in 1954.

Sunjaanap jo Sankat (1992), the third collection of short stories, after *Paramparaaheen* and *Kotha* (a short novel and seven short stories), by Motilal Jotwani (qq.v.). Memories of the places the author visited and the people he met in his life become grist for these much-acclaimed short stories of broad human concerns. These have been translated into Hindi, and through it into other Indian and foreign languages.

Sunni, the. The main creed of Islam, the other being Shi'a (q.v.).

Suraahee (1965), a collection of ghazals and rubaa'iyaat by Lekhraj Kishinchand 'Aziz' (q.v.). The last of the Sindhi romantics, 'Aziz' places beauty and feeling before intellect and reeason in his ghazals, some of which, though, deal with social subjects. He bagged a Sahitya Akademi award for the work in 1966.

Surahee Mushka (1996), a collection of short stories, by Popati Hiranandani (q.v.). Written with the author's sense of intense relationship with her characters, the short stories are able to impact the lives of their readers in a positive way.

surando, a traditional musical instrument.

Surkh Gulab Surahaa Khwaab (1980), a collection of poems, by Prabhu Chhug'ani 'Wafa' (q.v.); presents thought-pictures in the small poems in the new 5-line poetic form, *panjakaroo* (q.v.), invented by him. Although a poet of truth, goodness and beauty, he never shies away from the present-day realities. He received a Sahitya Akademi award for the book in 1981.

Surkh Mendee Mual Surkhaab (1984), a novel, by Tirth Chandwani. Prakash, happily married to Kalpana, meets with an accident and becomes crippled. In the process of adjustment with each other, Prakash and Kalpana undergo many emotional ups and downs. The family-friend Raju, with whom they spend moments of their fractured lives, is transferred on promotion to some other city. Kalpana feels she is all enveloped by darkness, her life suddenly becoming loveless.

Sur Narayan Shyam (1989), an elegy in a sequence of 50 baits, by Sheikh Ayaz (q.v.). On hearing the sad news of the Indian Sindhi poet Narayan Shyam's death on January 10, 1989, the Pakistani poet Ayaz wrote this sequence in a dazed state. He says: *The waves of the Ganga/ claimed your ashes;/ the Sindhu spread its arms to receive them, though...// You were my compatriot, your becoming an alien notwithstanding;/ I have always kept you in mind, Oh Shyam!....// The self that is mine will remain the whole always;/ Don't you think that I shall ever halve my self....//There is no division of our literature, whatsoever;/I have never felt myself divided at any time...//.* Poignant, the baits celebrate the essential unity of the Sindhi-speaking Hindus and Muslims across the Indo-Pak borders.

Sutta-Pitaka, a canonical text in Pali (q.v.); collection of the Buddha's general discourses on various topics—moral principles, social norms, philosophical ideals in its five Nikayas, both in prose and verses.

Swaasani jee Surhaani (1966), a collection of poems in the poetic forms of ghazal, rubaa'i,geet, etc., by Arjun 'Hasid' (q.v.).

Swami ATAL RAM (1889-1958), the saint-writer who succeeded Swami Dharamdas (q.v.).

Swami DADU DAYAL (1544-1603), a saint-poet, whose contribution to Hindi literature is well-known. What is not well-known is that the saint-poet (who originally belonged to Ahmedabad) visited Sindh, learnt Sindhi and composed at least 32 baits and five kafis, as collected in Jhamatmal K. Bhavanani's *Swami Dadu Dayal* (q.v.).

Swami Dadu Dayal (1980), a comparative study of Sindhi and Hindi medieval poetry in the context of Swami Dadu Dayal's life and works; by Jhamatmal K. Bhavanani (q.v.).

Swami DHARAMDAS (1854-1947), a disciple of Swami Vasanram (q.v.) and the Guru of Swami Atalram. He was a prolific writer and commentator on scriptures, from which he quoted extensively with a view to spreading the message of love and compassion.

Swami GANESHDAS (b. 1929), a Sindhi, Hindi and Sanskrit scholar. After Swami Harnmdas (q.v.), he succeeded to the high priest seat at the Sadhu B'elo (q.v.) Ashram. Also, he has published a short epic on Acharya Shrichandra.

Swami GOVINDANAND (Jawharmal T. Mansukhani, b. 1889), a distinguished teacher and journalist, who actively participated in the struggle for freedom.

Swami HARNAMDAS (1880-1949) looked after Sadhu B'elo (q.v.) at Sukkur, Sindh. After him Swami Ganeshdas (q.v.) became the high priest and established the Sadhu B'elo Ashrams in Bombay and other major cities of India.

Swami LILA SHAH (1880-1973). Deeply influenced by Mahatma Gandhi and his writings, he devoted his entire life for the upliftment of the down-trodden. A lover of Sindhi language and literature, he called upon the Sindhis in the Independent India to speak, read and write in their mother-tongue.

Swami PARMANAND (b. 1898), a Vedantin saint of Shikarpur Sindh and author of over 60 books in Sindhi and Hindi. He built Parmanand Bhandars at many places, including Khar in Mumbai and Hardwar (U.P.) in the Free India. His works include *Liku Na* and *Nishkaam Siddhee* (qq.v.), both published in 1979.

Swami PESURAM (1902-64), the third among the three gurus of Swami Dharam Darb'aar alongwith Swami Dharamdas himself and Swami Atalram (qq.v.).

Swami RAMANAND (1876-1952) of Halani, Kandiyaro (Sindh), a Vedantin poet in Sindhi. When he was about 22, his mother died. He went to Hardwar to immerse her ashes in the holy water of the Ganga. Before returning to Sindh, he remained in and around Hardwar for about 10 years. Three of his well-known verses are included in his biography in the *Sant Jeevan*, a collection of biographies of Indian saints; compiled by Karamchand Ambritrai in 1957.

Swami SHANTI PRAKASH (1907-92), a spiritual man, who translated his spirituality in many a programme of human upliftment. Established in Ulhasnagar-5, his Ashram has been helping the poor and the needy. He wrote four volumes of devotional poetry—*Bhaj'an Vaatikaa, Bhaj'an Bahaar, Phulwaaree* and *Bhaj'an Sudhaa.*

Swami VASAN RAM (1847-94), a Hindu Sufi of Rohri, Sindh, who has a good following even today. Sant Kanwar Ram (q.v.), too, had a great faith in the

Vasan Shah Darb'aar.

Swami Vivekanand (1965), a Sahitya Akademi-sponsored tr. by Fetehchand Vaswani of an edited version prepaed from *Life of Vivekanand* and *Life of Ramkjrishna* by Romain Roland. Swami Vivekanand's "*message*" consists in taking the *mess* out of the (present) *age*.

Ta (1999), a collection of quite-sensitive-to-the-environment poems, by Mahesh Nenwani (q.v.).

Taandaana Andheree Raat mein (1994), a collection of ghazals and free verses, by Ishwar 'Anchal' (q.v.). Different in its tone and temper from his earlier works, it presents the poet in his mellow thoughts about human beings in the universe. In one of his poems, he says: *I have been visiting the earth over millenia/ and engaging myself in many role here./But it is seldom, a human being knowing onesself becomes at once a doer and a seer of the role in the world-spectacle.*

Taaraa Nakhat Katiyoon (1992), essays by Motiram S. Ramwani (q.v.). Of the archival importance, these essays relate to the last one huyndred years or so in the Sindhi life and letters.

Taareekh-e-Baluchistaan (1941), a history of Baluchistan, by Rahim-dad Khan Maulai Shaidai. India, meant for school children; of Prabhdas Anandram.

Taareekh Hindustaan (1863), a history of India, meant for school children; of Prabhdas Anandram.

Taareekh M'asoomee (1953), a Sindhi tr. of Sayid Nizamuddin Mihammad M'asoom's (b. 1538) Persian work of the same title; —a tr. by Makhdoom Amir Ahmad. It is history of Sindh, beginning from the eighth century to the sixteenth century.

Taareekh Tamaddun Sindh (1959), a cultural history of Sindh, by Rahim-dad Khan Maulai Shaidai. At many a place, it misrepresents the facts in favour of Islam. For instance, the 'historian' says that the Jogis in whose company Shah Latif (q.v.) visited Hanglaj tried to kill him, angered by his hatred against their idol-worship (p.538).

Taariyuni Jhaliyaa B'oor (1986), the first collection of poems, by Kheman Mulani (q.v.). Traditional in form and modern in content, it deals with the present-day social realities.

Taathiraat (1991), written impressions on books by contemporary Sindhi authors;

by Arjun Sikayal (q.v.). Originality and clarity of argument characterise the work.

Tabsaro (1996), a collection of articles in literary criticism, by Rita Shahani (q.v.). A feminist, the author deals with subjects like whether the Sindhi writers have done justice to female characters in their works.

Tahakani jee Tijodee (1969), a children's book of jokes; by Vishindas Asrani.

TAHILRAMANI, ANAND (b. 1932), fiction writer, and editor *Sangeetaa* of Baroda. Among his half a dozen collections of short stories, *Saanjhee-a jaa Paachholaa* (1978),, *Sukalu Thothu Vanu* (q.v.) and *Udaas Peelee Shaam* (q.v.) are the much-discussed works. His novel *Nurse* appeared in 1956 and was received well in the literary circles.

Tahqeeq Lughaat Sindhi (the Ist. ed., 1955; the new Vth ed., 1980), etymological dictionary of Sindhi language; by Abdul Karim Sandeelo.

tahzib, civilisation.

takhayyul, imagination. See **kavya-shastra.**

Takhayyul (1986), a collection of common-place poems; by Dayal Asha (q.v.).

Talpurs, rulers of Sindh from 1783 to 1843. They suffered sfrom two prejudices, besides the great one against the Hindus: belonging as they did to the Shi'a persuation, they persecuted their co-religious Sunnis and they preferred Siraiki, their own dialect to the other dialects of Sindhis. The Sindhi Hindus in large numbers were converted to Islam and their literature was systematically destroyed during their rule.

TALREJA, KANHAIYALAL M. (b. 1936), biographer and scholar. His biographies are *Veer Savarkar* (1970) and *Amar Sshaheed Kanwar Ram* (1977).

tamaddun, culture.

Tamar, The Chief Khalifa of Shah Abdul Latif (q.v.). His descendants have been the mujawirs of the Sufi poet's shrine to this day.

Tamas (1998), Sindhi translation, by Krishin Rahi, of Bhisham Sahni's Sahitya Akademi award-winning novel of the same title, in Hindi. It vividly presents the scenes of the post-partition period.

tamthil, an allegory.

tanbooro. A drone instrument, which sounds the tonic repeatedly throughout the singing of lyrical compositions and keeps both the performer and the hearer always aware of the basic note of raga or loka-raga (qq.v).

tanha, a one-line poetic form in either 13+11 or 11+13 matras. Originally from Shah Abdul Karim (q.v.), it is popularised by Indradev Bhojwani 'Indur' and Hari Dilgir (qq.v.). It is also caused *hik-sito.*

Tanhaaee (1998), a collection of short stories by Shalini Sagar, a young poet and story writer. The title story "Tanhaaee" portrays one Ajay, who is brought up by his mother, widowed soon after her marriage, and is now overwhelmed by his newly-wed wife to leave his mother and live with his in-laws in a bigger house. At the end of the story, his mother is left wondering whether she was fated to lead a life of lonliness.

Tanqeedee Mazmoon (1985), a collection of literary essays on literary criticism, short story and drama; by Popati Hiranandani (q.v.).

Tanqeedoon (1980), a well-researched book on the various types of literary criticism—moral, aesthetic, religious, sociological, practical, etc.; by Allahdad B'ohiyo.

tantra, the ritual-ridden mystical branch of Hinduism. Viewing sexual intercourse as the path to super-consciousness, it believes in the full acceptance of our desires.

TANWANI, GORDHAN (b.1941), the author of *Gas Chamber,* a poem on the notorious Bhopal Gas Tragedy. In *Dard ain Dard* are collected some of his short stories.

"Tapasyaa joon Roshaniyoon", a well-known poem, by Arjun Shad (q.v.), from *Ham'asar Sindhi Sh'ir,* an anthology of contemporary Sindhi poetry, edited by him, in 1989. The poet says that he has been going through hell to create heavenly lights. He asks to whom he should hand over in this 'civilised' world, the lights of penance which emerge from his mind in ferment.

Taraanaa (1971), a collection of poems, not meticulously metrical, by Ratan Dilbar. The reader delights in his fresh approach to *l'object ordinaire.* The cruel disregard for his being appears in an 'unusual aspect', when he says: *"I took every effort/to click 'on' every lamp/in every room of my apartment./ But you put off the main switch/ and drowned me in an utterly unrelieved darkness."*

TARACHANDANI, NAMDEV (b.

1946), poet and fiction writer. He published his novel *Joda Kata* in 1974 and a collection of short stories *Vikhoon* in 1981, in which he showed up our double standards in life.

taraail, or triolet, a verse form of eight lines with two rhymes (abaaabab), and also with first line recurring as fourth and seventh, and second as eighth. It was popularised in Sindhi by Harikant (q.v.).

Tarandar Baadal (1998), a novel, by Krishin Khatwani, of romantic nostalgia peculiar to the section of Sindhis who were young at the time of Partition, which caused their migration from Sindh. The novel bears the stamp of its author, in its content and style.

tarikh, history. It also means the Arabic method of reckoning (dates, especially). See **abjd.**

'Tarik', HIDAYATALI (1894-1939), poet, scholar and translator. In *Kulliyaat Taarik* (which he completed in 1932) is given his poetry in almost all traditional forms.

Tarkashastra, logic.

Tarkhaan Naamaa, written in 1654-55, describes the great role played by Qazi Qadan (q.v.) during the days Thatta was under the siege laid by Shah Beg Arghun in 1520 and Jam Firuz, successor to Jam Nando, fled from Thatta, helplessly.

Tarkhans, the rulers of Sindh from 1554 to 1592,—1592, when Akbar's general Abdur-Rahim Khankhana defeated Mirza Jani Beg Tarkhan and annexed Sindh to the Mughal Empire.

tasawwuf, Sufism or mysticism (Sindhi) : Mysticism in Sindhi litereture is associated with sufism and manifests itself through the influences of Vedantic though, neo-Platonism and Judaic, Christian and Islamic teachings. Plotinus (205-270), the founder of neo-Plantonic school, held the same belief about the existence of God as the Upanishads had held long before him. The same old doctorine holds it possible for the human soul to find the Super Soul to see God and to be one with Him. The Semitic thought as contained in the Judiac, Christian and Islamic teachings shows that the prophets of these traditions were different persons in the state of 'uruj', or exaltation. They were at that time the Person Himself. The other side of 'nuzul', or downed spirits, brought them a sense of sepration fromGod and was responsible for their teachings in general, as enshrined in their holy books.

Qazi Qadan (q.v.) was the

first major Sindhi mystic poet who provided a great link in the history of Indian subcontinental mysticism, which is essentiallymonistic. Indian mysticism has been through the centuries describing the relationship between God and humans as between the familial husband and wife. This conjugal relationship is the basic metaphor for the fuller understanding of our material and spiritual life. No type of mysticism outside India has in it the sweet and sublime resolution of the antithetical forms of subjects and objects of love. For instance, Kabir (1398-1518) says, "*Rama is my Husband and I am His little bride.*" And Qazi Qadan extends this metaphorical relationship to inculde the in-laws, the relatives on the Husband's side, also. *He says: True are my relatives on the Husband's side/ They dwell in the city of truth;/ whatever they speak comes out from truth;/ they say thetruthful words.*

Historically from the days of Abu Ali Sindhi Sufi, the instructor of Bayzid Bistami (d. 874) to this day, the Sindhi sufi poetry has deeply influenced the Indian subcontin-ental sufi poetry and made it distinct from the purely Islamic mysticism, if any, produced elsewhere. In fact, sufism as Islamic mysticism is a contradiction in terms, for mysticism as an idealistic philosophy does not lend itself to a label of any organised religion. Morever, sufis have had no comfortable place in Islam.

Though far beyond the lables of religions, mystics, particularly sufis among them, came to belong to some orthodox orders. But the Sindhi sufis do not seem to have belonged to any of these orders, for these orders observed the routine of prayers and fastsand did not bypass *zuhd*, *ibadat*, *taqwa* and *riyazat*, the limits set by their founders. Shah Abdul Karim (q.v.) says, *"Some people engaged themselves in reading holy books and some in other occupations,/ but I learnt the 'sama, the mystical dance, and did not care for any other occupation."* He says: *First lose youself,/ Then only you find Him;// The Beloved is not separate from you,/ just turn your face within.//*

The mystics hold that the world contains no other reality except Absolute Spirit. Everything except Absolute Spirit is an illusion; the so-called individual soul is Absolute Himself, and no other. Consciousness or soul admits of no limitation and denomination; it admits of limitations only with reference to something which is not consciouness. When related to a body and mind, it is called an individual. The unrelated and unalloyed Consciousness is the one, of which individuals are only appearances. Every individual is this one Consciouness, basically. There is no duality. Duality is fiction; non-duality, or not-two-ness, is reality. Shah Abdul Latif (q.v.), the premier Sindhi mystic poet, says: *Damn the two,/ go to the One,/ He tolerates not even a single difference;/ And you, o squint-eyed, talk of three.//*

In the context of the Sindhi mystic poets, Christopher Shackle rightly analyses," It is through God's indwelling in man that the mystic may come to find Him and realisation of this entails the rejection of a dualistic level of thinking and its concomitant reliance upon the exterior commandments of one particular religion." Sachal Sarmast (q.v.), who followed the same mystic tradition, held opposite of what the orthodox priests of his days said : *To be one with Him,/ Set aside the chapters of 'shari' 'ah' (law);/ and be 'kafir' (infidel).//*

Hinduism is not a religion in the Semitic sense of the term. The Semitic religions of Judaism, Christiantiy and Islam make a distinction between God and man and establish a personal relationship between them. But the Hindu 'religion' (the term is used for the sake of convenience) doesn't make such a distinction and has nothing to do with the religion's etymological sense (based on Semiticism) of "binding together" or "relatedness". Hinduism means the 'Way of Life' (dharma), even as sufism means the 'Path' ('tariqah'). Under the canopy of Hinduism and sufism, man does not relate to God in the manner he does under that of the Semitic religions. Whereas he cannot identify himself with God under the latter, he does so, within the former ('Tat twam asi', or 'thou art That'; 'ham-e ost', or 'everything is He'). The real mystical experience is possible in the pantheistic Hiduism and sufism, for in both of them man identifies with the Universal Being and is a part of the unity of existence. Chainrai Sami (q.v.), another distinguised Sindhi mysticpoet, wrote 'baits' (which he called 'shlokas') embodying the central doctrine of mysticism, i.e. unity of existence. He says: *Six, eighteen, four describe the only One;/ Why do you then go from door to door ?/ He is in you, look within/ And experience His presence now and here.//*

Dalpatrai (q.v.) echoed

what his senior contemporary Sami said in his poetry. As a rule, mystics can never he communal in their outlook. He (Dalpatrai) criticised the communal hatred if it showed up in Sindh sometimes, the generally prevalent sufi ideas notwithstanding, and posed a pertinent question to his fellowbeings: *From where comes this disharmony among the people?/ If God is in the 'Peepal' tree,/ Who is there in the 'Babool' one?//*

Mystical dimensions of Sindhi poetry present one of the finest expressions of Indian composite culture.

Tatsama Shabdakosh (1988), a dictionary of Sanskrit Tatsama or Tatsamavat words in the Indian languages, including Sindhi, pub. by Central Hindi Directorate, New Delhi. The Sindhi part is done by Motilal Jotwani (q.v.).

Tattva Jnaan Granth (1947), a commentary on the *Chhaandojna Upanishad: Adhyaaya-6;* pub. by Shri Vedanta Prakashak Mandal, Karachi.

tauhid. Unity of Being.

Tazaad (1976), a collection of poems by Vasudev Mohi (q.v.). As its title suggessts, it presents the modern life in its glaring contradictions and confusions.

tazkirah, a critique.

Tazkirah-i-Lutfee (vol.I, 1943; vol. vol. II, 1946; and vol. III, 1952), a history of Sindhi poetry only; by Lutf Allah Badwi (q.v.). It is a history in which events in the lives of poets are not described against a general background of socio-cultural conditions. It gives in biginning unrelated, detached, thus caring little for 'casual connections' or 'historical causation'. One wishes, the poets in their basic categories and thinking processes of their respective times were discussed in it.

"Tea Party", a well-known one-act play from *Jeevan Chah-chitaa* (Scenes from life, 1957) by M.U. Malkani (q.v.). In the play of only female characters, two college-mates Indira and Shirin resort to all kinds of falsehood in order to impress upon each other. Indira tells Shirin that her father is a diamond merchant whereas he owns only a washing company. Likewise, Shirin whose father is a confectioner tells her friend Indira that he is a district collector. Built on dramatic ironies, it tears open the sham in the end.

Te Azeem Shaa'ir (1991), an introductory book on the three great poets—Kalidas (Sanskrit), William Shakespeare (English) and Shah Abdual Latif (Sindhi); by Holaram Hans (q.v.), a prolific writer, who doesn't know waiting in issuing books one after the other. Deja Vu, his book likes to deal with the received knowledge about the three great poet.

Teeh Akhaaniyoon (1960), a collection of 52 poems, written between 1730 and 1939, of the Islamic Golden Alphabets, edited by N.A. Baloch (q.v.). *Teeh Akharee* literally means 30 letters; 28 Arabic letters and the *lam alif* and the *hamza*.

teejree, as it name suggests the third day of the month Shravana of the Hindu calendar, on which the Sindhi women and girls remain on fast. They use their free time during the day for skillfully applying henna to their hands and feet. They break their fast, when the moon is sightted in the sky. After having made offerings of sweet milk to it, they take an ascetic diet of sweet boiled rice.

Tehqeeq ain Tanqeed (1997), a collection of 11 essays, of uneven quality, on various aspects of Sindhi literature and culture by Hiro Thakur (q.v.).

Te Nandhaa Novel (1992), the three novelettes *Ihe Rishtaa Naataa, Peelee Battee-a te* and *Kotha,* by Motilal Jotwani (qq.v.). these three novelettes are dovetailed to give the work a sense of trilogical coherence and unity. These relate to three phases in the protagonist's life—the early try-it-yourself youth, the extramarital-affair-prone and extravagent middle age and the understanding, mellow advanced age.

Tender Bahaal Na Thiya (1986), a collection of one-act plays on ordinary day-to-day subjects; ed. by Kirat Meharchandani (q.v).

Teoon Mall (1984), a book of humorous and satirical essays in two parts, in which the author Baldev Gajra (q.v.) 'invents' Teoon Mall, a character, on the model of Joseph Addison's Sir Roger de Coverley of English literature. With a view to exposing hypocrisy in the social and political life, the author depicts Teoon Mall in his various self-seeking ways.

Tez Hawaaoon (1997), a novel by Harkishin Samtani. a social novel, it portrays characters touched by idealism. A maiden attempt at that, it is quite successful in dealing with characters trying to eradicate social evils.

Thadhaa Chapa (1965), a collection of short stories by Ishwar Chander (q.v.). It sensitively etches out men and matters in the day-to-day life.

thadhree, or **satahin**, falls on the seventh day of the month Shravana. In order to propitiate the Mother Sitala Devi and save children from small pox and chicken pox, the Sindhis observe this day by eating cold food prepared at least one day prior to it. Likewise, *vadee thadhree* is observed on the twenty-first day of Shravana.

Thakur. The Sindhi Thakur caste people are one of the backward classes, according to a Mumbai High Court judgement.

THAKUR, GOPAL (1940), a poet of *Laatiyuni mein Jhaatiyoon* (1962) fame.

THAKUR, HIRO (b. 1943), writer and compiler. His works include *Qazi Qadan Jo Kalaam* (?), *Bherumal Meharchand*, *Behtareen. Mazmoon* (qq.v) and *Sindhi Akhbaar-naweesee*. The last two are compilations.

Thakur, U.T. (1909-94), a distinguished writer on the subjects connected with Sindhiyat, or Sindhi culture. He published his doctoral thesis *Sindhi Culture* in 1959.

Thari Lok-geet (1971), a treatise on the folk songs of Thari, a dialect of Sindhi; by Narayan 'Bharati' (q.v.).

Thatta, an old capital city of Sindh; at one time a part of Greece under Alexander, the Great; a great centre of trade in Sindh. About 60 miles to the north of Karachi, it is known for its Makli hills where there are thousands of tombs.

Thongo (1970), a collection of short stories by Shyam Jaisinghani (q.v.). It is peopled with characters who seem to give up easily and know little that we live in a new, brave would—a world, which is full of possibilities.

thoro khatiyo jhajhee barkat (in small profit, there is God's plenty), a proverb in Sindhi which brings out a Sindhi Hindu's business and trade skills, which helped him to rehabilitate in India after Partition. For example, a Sindhi fruit-seller makes little or no profit on the fruit he sells, but sells wooden boxes and other packing material and thus earns enough to keep the fire burning in his home.

'Tikhrai', HAJI HAFIZ HAMID (1832-97), a blind poet of the 'Ilm 'Aruz tradition. Known for his *khutbas*, or addresses in verse.

ti-lakkhana, the Buddhist principle of the three-fold nature of reality : everything is impermanent, subject to suffering and substanceless.

TILWANI, BHAG'WAN (b. 1934), a short story writer. *Smrityuni jee Zanjeer* (1971) is his first collection of short stories, representing the middle class society.

Tilwani, Jhamatmal (1922-93), an educationist, who founded Adarsh educational instututions, including Adarsh Senior Secondary School of Ajmer, of which he was also the Principal.

Tinije Qadmani taan Qurbaan (1993), three good studies on Shah Latif, Kishinchand Bewas and Narayan Shyam (qq.v.); by Kamal Kewalramani Pyasi (q.v.), a prolific writer.

Tini Sipoon Sojhe Kadhyoon Paataaraan Pehee (1985), analytical articles on Shah Latif and his poetry; by Santdas M. Jhangiani (q.v.).

Ti-pitaka, the name of three canons in Pali (q.v.) of Theravada-Buddhism—the *Vinaya-Pitaka, Sutta-Pitaka* and *Abhidhmma-Pitaka* (qq.v.).

ti-sito, a poetic form based on the Japanese haiku (q.v.), 'invented' by Prabhu Wafa (q.v.). Whereas Narayan Shyam's *tasveer* cast in *muno doho* (also based on haiku) contains 35 matras, Wafa's *ti-sito* is of 38 matras. Another distinguished poet Hari Dilgir (q.v.) prefers the Narayaan Shyam way in the matter.

To Dari Mangtaa, a cassettee of bhajans, or devotional songs, by Noori (Sadhu T.L. Vaswani) and Anjali (Sadhu J. P. Vaswani), winsomely rendered by Sheila Mangtani and Vishwajeet.

To Jannen jee Taat (1970), a collection of short stories, by Sundari Uttamchandani (q.v.). When our short stories are increasingly more concerned with indendity-less persons in face-less cities, who roam about in Cannaught Place of Delhi or Fort Area of Mumbai and cry in frusration, 'Oh, we feel broke...', these short stories refreshingly portray individuals in sharp outlines, and with problems of their own.

Toon Maan Hoo-a (1976), a novel by Goobind Malhi, depicts the age-old triangle of human relationship—husband, wife and another person in the husband's life.

Tootee-naamaa (1860), a tr. of the Persian work *Tutinamah;* by Udharam T. Mirchandani (q.v.). The Persian work in turn, was based on the *Shukasaptati* (c. 11th century) stories. During the absence of his *master* parrot from home, the servant parrot relates stories to his wife, the *mistress* parrot, in order to keep her away from falling prey to other parrots' evil amorous designs.

treta yuga, the second of the four ages in a world cycle. Less than perfect, "three quartered" age, it was preceded by satya and followed by dvapara and kali yugas (qq.v.).

Triyashthi-Swayamprabha, Sindhi folk-tale of Jain Maha Purana, the subject-matter of *Churamani,* a rasa-kavya in Tamil. In this folk-tale, Triyashthi, a prince from Sindh, marries Swayamprabha, a princess of the Vidyadhars of the Meru mountain region.

TRUMPP, ERNEST (1828-85), a great German scholar. He had a special liking for modern Indian languages. In 1854, he came to India, first of all to the great city of Bombay. From there he went to Sindh to study Sindhi. Later, he studied Punjabi and Afghani. His works include *Sindhi Reading Book in the Sanskrit and Arabic Characters* (London, 1858), *Deewaan of Shah Abdul Latif* (Leipzig, 1866), *Grammar of the Sindhi Language* (Reutlingen, 1872; reprinted New Delhi, 1986) and above all the *Aadi Granth* (with prefatory remarks on Guru Nanak and Sikh religion, 1877).

Tuhfat al-Kiran, a work in Persian in three parts, by Mir Ali Sher Qan'i Thattwi (1727-88). Its third part relates to Sindh, its history from the Rai dynasty to Ghulam Shah Kalhoro. It also deals with main cities and holy men, including Shah Latif (q.v.), of Sindh. The third part was tr. in Sindhi by Makhdoom Amir Ahmad and pub. in 1957.

Tulasi-dala urf Dev Dohaavalee (1967), adaptations from Sanskrit and Hindi poetical works in not-so-metrical doha forms, called Sindhi bait (q.v.). By Devdutt Kundaram Sharma (q.v.), these baits are on ethical and spiritual subjects, in the main.

'Tulsio', TALREJA TULSIDAS (1900-71), a gifted poet, who translated the Hindi Awadhi poet Tulasidasa's *Ramacharitamaanas* into Sindhi, using the same metres of doha and chaupai, as in the original work.

Tunhinjee Munhinjee Kahaanee (1991), a collection of short stories and reminiscences, by Chatru Nagpal (q.v.). The short stories provide the *raison d'etre* for their characters' responses to various life-situations. An autobiographical piece, "Jeevan Jhaalakoon" (q.v.), appended to the book deals with the author's own experiences in life.

tunveri duho. A variety of doha (q.v.), it has in its first and fourth hemistichs 13 matras (q.v.) each, and in its second and third ones

11 matras each, rhyming at their close.

Tutal Aarsiyoon (1982), a collectionof seven short stories, by A.J. Uttam (q.v.). One of the short stories "Panhinjo Haqq" relates to the life of primary teachers, who more often than not get their salaries quite late, after being humiliated by the petty office clerks.

Tutal Taajmahal (1986), a collection of short stories about the fast-changing condition in city-life; by Tirth Chandwani.

Tyaag ain Muktee (1978), a play based on some episodes from the life of the Buddha; by Ram Panjwani (q.v.). It touches upon *dukh* (unhappiness) in the world and *nibbana* (freedom) from it, in accordance with the Buddhist thought.

Ubedellah Sindhi (1872-1944), a *wahadatalwujudi* in politics. Not cowed down by the Britishers, who banished him from the land, he conducted himself fearlessly in the alien countries like Afghanistan, Russia and Turkey. He was deeply influenced by Sachal Sarmast's (q.v.) saying: "*Chhodi Gumaan Gadaa-waalaa, Shamlah chaa B'adh'i Shaahee daa*" (Give up the illusion of beggary; wear the Crown, the kingly head-dress).

Ud'aam (1994), a collection of short stories, marked by sensitivity to the happenings around; by Vishnu Bhatia (q.v.). The title short story "Ud'aama" is an anti-war one, which relates to a soldier who loses his eyes in the bombardment on a war-front. Now he leads a crippled life in the care of a servant to whom he recounts the terrible incidents he went through during the war.

Udaas Neena (1967), a collection of short stories, by Jayant Relwani (q.v.). For the author, people are not the same as before: they are botton line, they are to make a buck and satisfy their desires at the cost of others.

Udaas Peelee Shaam (1995), a collection of short stories by Anand Tahilramani (q.v.). The title story "Udaas Peelee Shaam" depicts one Sunita who leads lonely, rootless life as a housewife in America, where her husband works as an engineer. One sad, pale evening, they decide to go back to India, to their roots.

udaharana. Example. An ideal figure of speech, or an arthalankara (q.v.).

'Udasi', MOHAN (b.1935), poet and playwright, who has published, among other works, *Aayaa Mengh Malhaar* (1968) and *Ghazal ee Ghazal* (1995)-poetry; *Naeen Roshanee Naeen Lahar* (1986) and *Parde andari Pardaa* (1992)-plays.

Ud'erolal, the Sindhi form of the Krishna archetype, popularly known as Jhulelal Sain among the Sindhis everywhere. The Sindhis observe his birth anniversary on the first day of the Hindu month chaitra (March-April), celebrated as the New Year day according to Vikram era calendar. It was in 950 of the Christian era, or 1007 of the Vikram samvat, when Ud'erolal was born in Nasarpur, near Thatta, the capital of Sindh. Incidentally, the Hindus in India celebrate this first day of Chaitra as the New Year day according to the Vikram era calendar, for it is on that day the Prajapati Brahma created the universe out of the chaotic phenomenon of floods everywhere. The birth of Ud'erlal was not an ordinary event: it was the birth of a Supernatural Power, reminiscent of Lord Krishna, who said in the Gita (IV/7): "yada yada hi dharamasya glanirbhavati…….." (whenever the righteousness is threatened with destruction, and unrighteousness gains ground, I create myself in anthropomorphic form). Why did the Supernatural Power reincarnate itself? In and around 950 A.D., there ruled Markh, a Muslim theocratic king, in Thatta, Sindh. A frenzied fanatic, he issued a decree that all the Hindus in the state would either convert themselves to Islam or face death and confiscation of their properties. Born and bred in Sindh, the cradle of Indus Valley Civilisation known for its creation of the Rgveda, et al, on the banks of the river Sindhu, the Hindus were all aghast at the new decree. Their leaders assembled on the river-bank and prayed to God—at once transcendent and immanent, impersonal and personal—for the redressal of their grievous grievance. At the end of the three consequential days, an *akashvani*, or an ethereal voice, was heard that they should not worry; everything would be alright after eight days. Soon, ethereal voice had an echo in the whirlpool of the river Sindhu and it took a form and the shape of the celestial child in the pearl-studded cradle of that whirlpool. Strangely enough, the people saw the celestial child turn into a youthful black-bearded warrior king, riding a horse, and with a sword in his hand, and again into an old white-bearded sage, sitting cross-legged on a big fish. Given to self-conceit and vanity, king Markh scoffed at the idea of reincarnation and waited for the expiry of eight days when some new Hindu god would appear to defend the kafirs who were served with the order of either conversion or death. On the ninth day, which was Cheti Chand (Skt. Chaitra-Chandra-Darshan) day, or the New Year day of 1007 of the Vikram era, a divine child was born to Devaki, wife of Ratan Rai Arora of Nasarpur. The Brahmins of the day named him Udayachand. But his mother Devaki called him Ud'ero - a name which is etymologically connected with a Sanskrit word "udu" (water) or "udupa" (the moon, boat). Now, the people knew that with the birth of Ud'erolal, it was the end of their misery. Soon after this, Ud'erolal appeared in king Markh's bedroom at night, woke him up from his deep slumber and said unto him, "Markh, my brother, Fatherhood of God is never complete without brotherhood of man. We all are brethren, born of one and the same Father.... Give up bias and bigotry." As regards this incident, Ud'erlal's *janmasakhis*, or biographies, are at variance: while some of the biographies say that despite the security guards, Ud'erolal found his way into king Markh's bedroom in the palace, the others relate that it was in king Markh's dream that Ud'erolal appeared and advised him to mend his ways. Be it whatever it was, the scared king Markh sent for his Vazir Ohio in the middle of night and sought his advice in the matter. Ohio, who thrived on instigating Markh against the Hindus, counselled the arrest of Ud'erolal, and the destruction of the Hindus immediately. Markh gave the orders. But before his orders could be implemented, Ud'erolal let loose the fire of hell that destroyed his palace and engulfed Thatta all over. Now, with the break of dawn on the horizon, it dawned on Markh: it is purely incidental that people are born in various religious groups. For instance, he is born in the Muslim community and he follows Islam. Ud'erolal takes birth in the Hindu community and adheres to Hinduism. Essentially, we are all one, emanating from and returning to the One. Ud'erolal appeared on the Sindhi scene to preserve the age-old Sindhi way of life of tolerance and forebearance, the "age-old" Sindhi way of life in the sense that the Rg Veda, the first holy book of humanity, had been created by the Sindhis on the banks of the river Sindhu. What strikes us the most in the biography of Ud'erolal is its mythic quality. It seems, Ud'erolal's life is built on a archetypal pattern in which he bears circumstantial resemblance to Lord Krishna. Ud'erolal shares, in common with Lord Krishna, the epiphany, the mother's name Devaki, and the enemy in the form of self-conceit. As others before and after him, he represents a residue of ancestral memory saved in the collective unconscious.

Ud'erolal (1983), a popular biography of Ud'erolal; by Lilaram Ruchandani (q.v.).

Ughaaraa Aawaaz (1980), a collection of poems, hard-hitting at the absurd contemporary life-situations; by Harikant (q.v.).

Uhaa Deewaar Aasmaan taaeen (1981), a novel by Lal Pushp (q.v.). Almost obscene, this novel deals with illicit relations between a man and a woman.

"Uhaa Shaam", a well-known short story by Mohan Kalpana, from *Uhaa Shaam,* his collection of shsort stories of 1981. It tels how a man and a woman—the man, a Sindhi advocate from Mumbai, and the woman from Sindh Pakistan—happen to meet at the hotel in Baroda. Comfortable in their chairs on the terrace of the hotel, the two Sindhis, now under two different political systems, exchange sweet nothings and feel that the feeble moon in the azure sky creates in them serenity and a sense of long evening, and not that of the dark night.

Uhe D'eenhan Uhe Sheenhan (1981), a collection of eleven skits and two plays, the latter concerning the two court trials of Bal Gangadhar Tilak and Mahatma Gandhi; by Chetan Mariwalla (q.v.).

"Ujirandaru Baru", a well-known poem by Harikant (q.v.), from his collection of poems *Lapa-bhar Roshanee* (q.v.). The poet takes a look at the currupt politics of the day and feels outraged in view of the decadence of the 5,000-year-old banyan tree, which the Indian civilisation is.

ulema, Islamic scholars.

Uljhan (1982), a collection of poems, by Mayaram 'Dard'. It comprises 64 geets and ghazals, written in a satirical vien.

Umaas (1988), a novel by Chandulal Jaisinghani (q.v.). A perceptive piece of writing, it lays bare the vicious political deeds and false literary pursuits aimed at getting rewards and awards, respectively. The *umaas*, the monless night, brought about by the currupt politicians and pseudowriters in the Ulhasnagar firmament, is lit up a little by the presence of an Arjun Bijlani and a Priti Keswani, the two young rising stars.

Umang (1954), an anthology of

essays, a textbook for undergraduate students; ed. and pub. by L.H. Ajwani (q.v.).

Umangani jaa Aabshaar (1993), a collection of essays, some of them on her travels in India and abroad; by Ishwari Jotwani (q.v.).

Umar Maaruee (1925), a play based on a Sindhi folk-tale of Umar Marui; by Lalchand Jag'atiani (qq.v.).

Umar Marui, two characters in a Sindhi folk-tale which is named after them. A symbol of fidelity in the Sindhi womanhood, Marui was kidnapped from her village well, where she went to fetch water, by Umar, the Soomra chieftain, who ruled over Thar (Sindh) from 1355 to 1390. Umar offered her all the comforts of his palace, but she refused to see him. She insisted that she should be resotred to her fiance Khetsen. Finally, Umar came to know that he had been breastfed by Marui's mother in his childhood. He sent Marui, his foster-sister, back home. Marui, Khetsen and Umar allegorically stand for the soul, Super-soul and worldly desires, respectively.

Unateeha D'eenhan Chor jaa (1998), a full-length play in two acts on the theme 'the crime must be punished'. Badal, the hero, murders his wife and remarries. Sarita, who is the heroine of the drama. She comes to know of her husband's true villainous character. At the end, Badal's mother, who takes the drastic step and kills her son, who must be punished.

Unjaayal Lahar (1989), ghazals by Em Kamal (q.v.), who expresses the Sindhi *angst* that the Sindhis are rootless in the Free India. He says, "*Pulled from the roots, we are transplanted here;/though green in looks, we are all dried up inside....//The home doesn't let us in, the street denies the passage;/we are but pitched on the threshold of the door....*"

unveeha sau chhateeha (1936). Sindh was separated from the Bombay Presidency, thereby making it a Muslim-majority province.

upalaksha. A synecdoche. An ideal figure of speech, or an arthalankara (q.v.).

upama. A simile. An ideal figure of speech, or an arthalankara (q.v.).

upanyas, a novel; a form of literature.

Usa jo Sust Tirko (1990), short stories, on the typical Sindhi life; by Anand Tahilramani (q.v.). The author's anxiety about the acculturation of Sindhis in the Independent India is highlighted in the work.

Usat Sahita Malha, est. in 1988 by Sahib Bijani, a great lover of Sindhi heritage. This publishing house has since brought out *Shah joon Vaayoon* (1988), a collection of Shah Latif's compositions in the wai form; *Shah joon Aakaaniyoon* (q.v.); *Gurbakhshaanee-a Waaro Shah jo Risaalo: Bherumal jee Nazar mein* (1992), by Bherumal Ad'vani; and *Sindh ain Sindhi* (q.v.).

Ushaa-kaal (1947), a tr. of Hari Narayan Apte's Marathi novel of the same title; by Melaram Vaswani.

Usool 'Ilm Tibi (1868), a book on the Unani medicine; by Kauromall Chandanmal Khilnani (q.v.).

Uthaa Meenhan Maleer (1966), a much sought-after collection of poems, by Govedhan 'Bharati' (q.v.).

UTTAM Asan J'ethanand (b. 1923), writer, critic and literary journalist. His works include *Sarhad jo Gandhi* (1945), *Vijayalakshmi Pandit* (1946), both biographies; *Naon China* (1953), *Soviet Sarg'u* (1954) both accounts of travels. He has published assessments of the medieval Sindhi poets from the standpoint of social realism. Also, he writes short stories.

UTTAM CHANDANI, SUNDARI (b. 1924), short story writer and novelist; *Deewaaroon (1953)* and *Preet Puraanee Reet Niraalee* (1956) and more than four collections of short stories, including *Achhaa Vaara G'aarhaa Gula* (1965), *To Jineen jee Taati* (1970) and *Yugantar* (1989). A great work of art, her *Preet Puraanee Reet Niraalee* portrays Moti, Jamuna and Sarala in sharp outlines, and with problems of their own. Her *Vichhoroo* (1985), a collection of short stories, won her a Sahitya Akademi award for Sindhi in 1986.

Uttara-adhunikta, post-modernism.

Uttar Pradesh Sindhi Academi, estd. in 1997 by the Government of Uttar Pradesh, for the development of Sindhi language and literature.

Vaaparee Samaachaar (est. in 1910), a periodical devoted to the commercial news, ed. by Tekchand Goklani from Shikarpur which was known for its businessmen and traders whose *hundis* (demand drafts) were honoured in China, Samarquand, Russia and the Persian Gulf countries.

Vad'an jee Nandhpun (1981), a children's book; by Ram

Bhag'chandani 'Gyan'. It deals with the childhood days of ten eminent political personalities, spiritual leaders and poets such as Lokmanya Tilak, Swami Vivekanand and Rabindranath Thakur.

Vad'ee Ammaa (1991) is a collection of poems for children; by Tikam 'Aftab' (q.v.). The poems bring out in an impressive way, themes like love between individuals of different communities.

Vag Bhatt (c. 6th century), the author of *Ashtaang Hrdaya*, a treatise on the Ayurveda. A Sindhi by birth, he produced his works in Sanskrit, the language of the elite. He migrated from Manjhu (district Dadu, Sindh, now in Pakistan) to Ujjain in Madhya Pradesh as he had been harassed by the alien rulers in Sindh.

Vallabhacharya (1479- 1531), propagated Pusti marga or religion of grace. Srinathji of Nathdwara in Rajasthan is the highest deity of his sect.

Vallathol, a Sindhi translation by H.I. Sadarangani (q.v.) of B. Hrdayakumari's monograph in English, of the same title. A great Indian poet in Malayalam, he lived from 1878 to 1958.

Valmiki Ramayana (1944), a translation of an abridged *Valmiki Ramayana*, by Rochiram Gangaram Sad'ani

Valmiki Ramayana, or ***Shuddha Ramayana*** (1989), a tr. with a scholarly introduction; by Gangaram Samrat (q.v.).

"Vanu Kuhaaro", a popular poem based on a Sindhi folk-tale; by Hundraj Dukhyal (q.v.). It describes how a wooden handle yoked to an axe makes it possible for the latter to cut the whole tree into pieces. It is the wooden handle, a part of the tree, which helps the axe to undo it, the tree. A whole is destroyed, if its part is in league with the opponent. The moral rings sharp and clear in our mind's ear that we should stand united.

varan mala, alphabet.

Varuna, the Hindu God of water.

Vasana sandaa Vesa (1987), a collection of poems by Krishin Rahi (q.v.). The poet laments over the drought conditions in the field of creativity and hopes for the onset of clouds that would rain on the wasteland.

vassavasa, a religious sanction by the Buddha for recluses to remain in one place during the rains in order to develop their concentration and insight and to impart moral teachings to the nearby persons.

VASWANI, FATEHCHAND MANGATRAM (1894-1979), a transcreator, almost an adapter from Urdu, Hindi, etc., into Sindhi par excellence. Being a government employee himself, he published them in the name of his brother Melaram M. Vaswani, in the Sunder Sahitya Mala (q.v.), jointly launched by the two brothers. Also, he arranged publication of Sindhi poetry by Bewas, Dilgir and Aziz (qq.v.).

VASWANI, HARIDEVI P. (b. 1915). Regarded as a "Second St. Mira", she is a gifted writer on spirituality. She wrote *Jog'ee Jaadoogar,* a biography of Sadhu T.L. Vaswani. (q.v.).

VASWANI, HARISH (b. 1940), one of the fore-runners of New Wave Literature in Sindhi. He is known for his poetry, short stories and literary criticism. His important books in these three fields are: *Chaaleeh Chhaahatar* (40-76, poems), *Chhaaleeh Assee* (40-80), short stories) and *Chaalkeeh Chorasee* (40-84, literary criticism). The first figure "chaaleeh" (40) denotes in each title the year of the author's birth and the second one that of publication. He is distinguished for his artistic and theoritical oeuvre.

VASWANI INDIRA (b. 1936), short story writer. In her collections of short stories, *Naalo* (1987) and *Manjari* (1996), she etches the Sindhi life-situations ably and meanders sinuously like streams that carry the protagonists to their destiny. Also, she writes poetry.

VASWANI, JASHAN P. (b. 1918), educationist and spiritual leader. By the pen-name of *'Anjali'* she has authored many a bhakti-song in Sindhi. He was Principal of St. Mira College, Pune, for 14 years since its establishment in 1962. He represented Indian thought and culture at the World Hindu Conference, Sri Lanka, 1982, and at the World Conference, Oxford, 1988. His mission is to serve people and smile.

VASWANI, KHUSHIRAM N. (b. 1911), a writer and patron of Sindhi literature. He made a debut in the writing world with his story "Sacho D'ohee Keru" (1928), in which he said the social conditions were the real culprit, pushing the main character of the story into committing a theft. For the encouragement of Sindhi writers, he instituted the Sadhu Vaswani Prizes (q.v.).

VASWANI, THANVARDAS LILARAM, popularly known as Sadhu T.L. Vaswani (1879-1966). A prolific writer in Sindhi and English and a great educationist.

He published about 300 works in Sindhi and founded St. Meera School in Hyderabad Sindh in 1933. After the Partition of the country in 1947, the school was shifted to Pune. Besides the school, the Mira Foundation runs St. Mira College there.

Vatan jee Vaaee (1998), a collection of literary essays, by Sushila Motwani (q.v.).

VATAYO, or **WATANMALL** (1630-1723), a dervish faqir, who had utmost faith n God, yet quarreled with Him on apparent disparities in the world. Schooled in the university of life, he had the *mot juste* in aphorisms for all occasions. Also, see **vyanga.**

Veer Darshan (1999), a collection of poems on patriotism, by Rafique M. (q.v.). While his earlier four collection of poetry depicted love as their central theme, the present one abounds in love for one's own country.

vej'u, or vaidya, who knows Ayurveda which shares in common with modern medicines the methods of dicovery of therapeutic procedures and agents.

vibhava. An instrument which helps rasa (q.v.) manifest itself. An objective corelative.

"Vicha D'aakani te", a well-known short story by Sundari Uttamchandani (q.v.), from her collectionof short stories *Kherial Dharati* (1992). After two years of his marriage to another girl, Sajan wishes to renew the old relationship with this beloved Aneela. For a while, Aneela feels as if she in the middle of a staircase—quite undecided whether she should accept his love she has been longing for or reject him for his unfaithfulness to her. Fainally, she elects the latter course.

Vichhoro (1985), a Sahitya Akademi award-winning collection of short stories in 1986. Written by Sundari Uttamchandani (q.v.), it is notable contribution to Sindhi literature because of its vivid characterisation and robust social content.

Vichitra Melaap (1965), a novel by Tekchand Gurdasani, on the theme of inter-caste, inter-creed matrimonial alliances. It is reminiscent of Chandia and Mangsi episode of the Sindh history. Not well-constructed, it is a misplaced essay at the novel.

Vicholi. One of Sindhi's main dialects, it is the standard Sindhi. It is called Vicholi because it is spoken in the Central Sindh, in the present-day Hyderabad and its surrounding areas.

Vidhava (1943), a novel, by Naraindas Bhambhani (q.v.). Ajit, its hero, cannot cope up with reality of the situation he finds himself in, and instinctively drives himself to death. Sona, his widow, remarries. But her second husband Moti is murdered. Now she becomes a nervous wreck and seeks refuge in eternity. It has a Thomas Hardy atmosphere pervading it.

Vig'andh, a disciple of Shah Abdul Latif (q.v.). Lame, untidy and glutton, Vig'andh (affectionately called Varu) became a but of the Shah's humorous jokes. In the concluding verses of 'Sur Bilawal', the Shah describes him in a light vein and indirectly advises him to acquire good habits of remaining clean and eating sparingly.

Vikiyo (mid 14th century), a benevolent Chieftain. See **Sumang.**

Villain (1976), a collection of short stories, by Prem Prakash (q.v.). In the ferment and flurry in and around our homes today, one Anshu in the title story "Villain" wonders if the idea of "sweet home" or "happy family" is a myth, for she has never experienced the home or the family in such a sweet, happy way. She remembers, when she was a school-going child, she read a lesson in the Primer: "This is my family, He is my father. She is my mother. They are sitting together on the sofa. My younger brother is standing beside me. My younger sister is sitting on the floor. Both of us go together to the school everyday. I love my brother and sister very much." She also rememmbers the illustration given alongside the text in the book, in which members of the family were all smiling in happiness. Now, Anshu thinks, either the school or the family is a big lie.

Vinaya-Pitaka, a cononical text in Pali (q.v.); contains the Buddhist monastic rules for monks and nuns.

Virhaange b'ad Sindhi Kavitaa (1982), a collection of papers, presented at the seminar organised by Madhya Pradesh Sahitya Parishad, Bhopal, on "Sindhi Poetry after the Partition". These scholarly papers are written in the no-nonsense style of writing straight accounts of the subjects under evaluation

Virhaange joon Ḳaandaareendara Kahaaniyoon (1987), spine-chilling short stories about the Partition; by Lokaram D'od'eja (q.v.). Replete with broad human concerns and based on persosnal memories, this collection of short stories bares the dilemmas of Sindhi people, both Hindus and Muslims, at the time of the narrow two-nation theory. Though craft-wise deficient, the stories in it provide the stuff the great literature is made of.

Virhaange khaanpoi je Sindhi Sh'ir jee Choonda (1987), an anthology of post-Independence Sindhi poetry, compiled and edited by H.I. Sadarangani 'Khadim' (q.v.).

virhango, the Partition of the country in 1947. It was unprecedented in human history that the whole of a community—about 12 lacs of the Sindhi Hindus migrated to India—the whole of Sindh was lost to Pakistan, while Bengal and Punjab retained some of their parts in India, in 1947. Sindh is in Pakistan now; what we have in India today is Little Sindh in the Sindhis who crossed over the borders in the wake of Partition; which was brought about under the unforunate two-nation theory, (mis-)guided by religious separatism. Based as it was on a narrow religious factor, it was medieval in outlook: surely, it was not something modern to make religious fanaticism a basis of keeping people together. The emergence of Bangladesh seems to have exploded the myth of this theory. Be it what it may, the Partition is a hard fact of history.

While the reality of Sindh being wholly a part of Pakistan now has become a part of their consciousness, the Sindhi Hindus in India will ever share with the Sindhi Musilims in Pakistan the common cultural and historical memories. Likewise, they will always look for the pre-Islamic ties with one another for both the countries share with each other languages like Sindhi, Punjabi and Urdu, and the common history and culture. The peoples here and there will do so, despite some pressures to the contrary on them. For example, the Sindhi Hindus in India did not pay heed to the advice given by some of their leaders here that they should break away from the past, forget the things Sindhi and merge with the local pupulation. And the Sindhis as also others in Pakistan found themselves in quite an awakward, artificial situation in which they were to seek Islamic connections—more and more of them—with the Muslim world of West Asia only.

Sindhi literature, though written in more than one script by the two different religious communities under the two separate political systems, has been characteristically one on both sides of the Indo-Pakistan borders. Political consideration can hardly bisect a genuine literary sensibility, which gets expressed, out of its own compulsion, in one and the same set of images and symbols, ideas and associations. Sindhi magazines of Pakistan have been reproducing what the Sindhis write here and *vice versa.* In fact, literature of the Indo-Pak-Bangaladesh sub-continent will remain one, despite some outer dissimilarities, since it is almost the same quality of mind that distinguishes it from other literatures of the world.

Virhango (1998), a collection of poems, short stories and essays on the anguish caused to the Sindhi Hindus by the Partition of India in 1947, ed. by Motilal Jotwani (q.v.).

virodhabhasa. A paradox. An ideal figure of speech, or an arthalankara (q.v.).

Vir Savarkar (1970), a biography of Vir Savarkar, by K.M. Talreja. The author has successfully brought out the Vir's life as a saga of dedicated service to the country, but at times he strongly advocates his staunch 'Hindutva' views.

VIRUMALL BEGRAJ, affectionately called 'Desh-bhakta' (1874-1956). Author and journalist. A patriot and freedom fighter, he was among the first three nationalists in Sindh to go to jail during the Indian struggle for freedom. Following the Partition, he did not migrate to India and chose to stay back in his homeland Sindh. Edited *Sindhi* (est. in 1901) and wrote, among others, *Munhinjee Jail Yaatraa* (1923)—a book of reminiscences about his stay in Yervada Jail, Pune, where Mahatma Gandhi was also imprisoned in 1922.

Visaariyaan Na Visirani (1957), a collectionof seven short stories by Loknath Jetley. Written during the first few years of Partition, the stories begin in Sindh and end in Hind (the Free India) and re-construct the Sindhi ethos, nostalgically.

Visaaryo Na Visirani (1996), a collection of short stories, majority of them on the domestic problems looked at from a housewife's eyes by Tara Mirchandani (q.v.). Not at many a place, the short stories writer has been able to transcend hereself.

Visaariyo Na Visirani : Munhinjo Watan Munhinjaa Maanhu (1983), a book on Sindh in its all aspects, historical, geographical, social, cultural and literary; by Lokram D'od'eja (q.v.). It is in the form of reminiscences, which deal with the people and places, customs and traditions of Sindh.

Vishakanyaa, Sindhi tr. of S,K. Pottekatt's Malayalam novel *Vishakanya*, by Lachhman Hardwani (q.v.).

Vishwaas (1984), a collection of short stories which make a thoughtful reading; by Sushila Motwani (q.v.).

Vishwa Sindhi Sammelan, the World Sindhi Conference, organised by Acharya Bhag'wan Dev on October 18-19, 1983. Inaugurated by Mrs. Indira Gandhi, it went a long way in strengthening the forces for the development of Sindhi language and literature in the Independent India.

Visuddhi-magga (500), a famous prose work in Pali (q.v.), by Buddhaghosa; highlights in 23 chapters the three basics of Buddhism : Moral principles (Seela), Concentration (Samadhi) and Right understanding (Panna).

Vrkasura (1985), a story based on a Puranic myth; by Motilal Jotwani (q.v.). Unlike the prophets of doom, the author expresses his optimism that the arsenals of deadly war-weapons will get extinct in the deep sea. He relates the myth of Vrkasur, in which Lord Shiva is highly pleased with his (Vrkasura's) worshipful penance and grants him a boon that on whosoever's head he raises his hand, that person will turn into ashes. Vrkasura, now called Bhasmasura (the asura of ashes), arrogantly wishes to try the boon on Shiva himself and makes no secret of this. Shiva gets perturbed over the development and makes a flight to gods for his safety. It is the collective wisdom of gods as represented in Vishnu that saves Shiva and the heavenly community from a great disaster. Vishnu talks to Bhasmasura and brings about a situation, in which he (Bhasmasura) raises his hand on his own head and is burnt to death. Likewise, the collective intelligence of humans will make it possible for them to survive—survive with dignity and fellow-feeling.

Vuttodaya (1200), a book on Pali (q.v.) prosody, in illustrative verses, by Bhikhu Sangharakkhita.

vyabhicharibhava, or **sancharibhava.** Transitory emotions.

vyaja-stuti. An irony. An ideal figure of speech, or an arthalankara (q.v.).

vyakarana, grammar.

vyanga, or **tanz**, satire (Sindhi). Some of the earliest examples of satire appear in the recorded anecdotes of a Hindu faqir Vatayo or Watanmall (q.v.). For instance, once Vatayo faqir walked a weary long distance in the scorching sun and felt tired. He prayed to God for a gift of a horse to him to traverse the rest of the distance. Presently, there appeared on the scene a sipahi (an equivalent of the present-day policeman) whose mare had given birth to a baby-horse. The sipahi asked Vatayo faqir to load it on his shoulders to the sipahi-chouki (police-station). When the beleaguered Vatayo unloaded the baby-horse at the appointed place he raised his eyes to the skies and said, "O God, I asked you to give a horse to ride on, and you gave me one to ride on me. You do hear our prayers, but don't understand what they mean." The anecdote satirises both the sipahi and God and does not reduce itself to a comedy of errors for it lacks tolerance for human folly or divine imperfection.

Another example of satire in Sindhi medieval literature may be seen in Shah Adul Latif's (q.v.) characterisation of Vig'andh, one of the Sufi poet's disciples. The poet denounces him for he is gultton and untidy. He says, "*Vig'andh has rushed to this place again/to get something to eat./But nothing remains for him as others had it already. He must have got a good beating from his wife./ nothing to eat she gave him there. /He is afraid of going back to her,/ he says, he will ever lie at my feet here.*" *(Shah jo Risaalo,* "Sur Bilaawal", IV/2) It is not Vig'andha's denunciation which makes it a satire: it is the poet's wit and humour which he uses as his means in either fantastic or absured way ("he must have got a good beating from his wife") for his attack on imperfections of Vig'andha that makes it so.

In the medieval age, the Sufi and saints like Shah Abdul Latif, Sachal Sarmast and Chainrai 'Sami; (qq.v.) satirised the Maulvi and the Pandit of the day for their fanatical views on religious matters.

Shamsuddin Bulbul (q.v.), a great satirst, deserves a special mention for his digs at the "English jackets, pantaloons, cheroots and shaving of the beards". In his Kareemaa Natural" (q.v.), he composes in Sindhi one line wherein he talks of whisky and lapdogs and quotes in Persian in another, from the poet Sadi. The first few distichs from his work say : *Bring me half a pound of the best whisky; 'O Genrous One, have mercy on our state of affairs'./ I am trying my best to travel to alien lands; 'Except Thee, there is none to listen to our grievances'.//Lest these Mullas should confuse and confound us, 'Protectus from the* *wrong path'.*

In the twentieth-century Sindhi literature, satire has emerged as one of the significant *genres*. It is a *genre* defined primarily in terms of its inner form, that is, its attitude, tone and purpose. In the Sindhi prose, a major instrument of socio-political change, the satirical writings like *Pangatee Inquilaab* (1939), a collection of satirical essays by Wadhumal Gangaram, and *Teoonmall* (1989) by Baldev Gajra are published.

Em. Kamal and Harikant, the celebrated satirists of today, juxtapose the actual with the ideal and project, through this double vision of the world, satires in their poetry. Em. Kamal's *Socha jaa Paachhaa* (q.v.), a collection of poems, proves this point. In the words of the poet himself, when he is not able to catch sounds, smells and colous of fleeting moment, he captures their shadows. In one of the poems, he comments on the present-day values: '*Both you and I are priced differently, because you are decked in a magnificent show-case of a big shopping place/and I am sold, wrapped in an ordinary paper, to a buyer in a small shop of small market-place./Otherwise, our ex-factory price is the same.*

vyangyaartha. Tertiary, suggested meaning of a word. While the secondary, extended meaning—laksyaartha (q.v.)—is somehow connected with the direct, accepted, dictonery meaning—abhidartha (q.v.), the tertiary meaning is not so connected. It is grasped further to it and suggested or called up by the particular context. The tertiary meaning differs from person to person, depending on his/her power of imagination.

Waadhooraam Vakeel ain Saadhooraam Vakeel (1970), a collection of stories by Chandulal Jaisinghani (q.v.). the two advocates grapple with legal cases in the court rooms, lose and win and take friendly tea together at the end of the day's work. No wonder, these imaginary characters. attract at their Mumbai address many letters seeking their advice on legal matters, even as Sir Arthur Conan Doyle's imaginary characters, Sherlock Holmes and Dr. Watson, receive till today several letters a week at their fictional address.

Waadhooraam Vakeel jo Khoon (1981), a detective novel. The second in the series of novels called "Balu Barrister", it portrays Wadhuram, an advocate, who falls in an intimate love with a smuggler's wife and is killed. Balu, the Barrister, investigates the case and the smuggler is brought to the book.

Waaree-a bharyo Palaandu (1968), a collectionof ghazals, by Narayan Nagwani Shyam (q.v.). the work enlarged the scope of ghazal-writing in Sindhi: now the ghazals would not be the same "sweet nothings", as before. Its couplets became the vehicle of expressing complexities of modem life. The book won its author a Sahitya Akademi award in 1970.

WADHWANI-SHAH, YASHODHARA (b. 1944), a Sindhi and Sanskrit scholar. She worked successfully on her Ph.D. dissertation on Eschatology in Indian Philosophical Systems: Upanisadic Sources at the University of Pune, Pune, in 1972. Her book of essays in Sindhi *Sugandhaanjalee* presents her as an erudite scholar in both Sanskrit and Sindhi.

'Wafa', CHHUG'ANI PRABHU (b. 1915), a distinguished poet, who has introduced panjakaro (q.v.) in Sindhi. His works include *Parwaaz, Surkh Gulaab Surhaa Khwaab* and *Aaeenaa ain Aksa* (qq.v.). The poet belives that romance and rapture cast their spell even in this age of the buck and its purchasing power.

'Wafai', DIN MUHAMMAD, the author of *Shah je Raisaale jo Mutaal'o* (1962), which is a detailed study of the day-today life in Sindh described by Shah Abdul Latif (q.v.) in his poetry. Different kinds of birds, beasts, the camel races and their names, the means of livelihood, etc., are discussed in it.

Wahdah al-shuhud. Unity of Appearance. A Muslim doctrine which is close to a Hindu philosophy of dvaita (q.v.)

wahdah al-wujud. Unity of Existence. A Muslim doctrine which is akin to a Hindu philosophy of advaita (q.v.).

Wahdat Sandaa Vaaka (1990), poetry of Udhavdas Vishindas "Udhav" (1879-1926) of the Bharwani poets' family, ed. by Motiram S. Ramwani (q.v.). It comprises dohas, sorathas, tribhangi chhandas, si-harfi baits, kafis, bhaj'ans and ghazals.

wai, a poetic form based on doha and soratha. It is lyrical and not reflective its theme being love or prayer. The rhyming of the whole poem is at the end of the refrain. Each of the succeeding verses (or lines of poetry, in this case) about 10 in number in it, ends with the same rhyme. And after every verse, the regrain is repeated. The earliest use of this form was noticed in the poetry of Miyon Shah 'Inat, the senior contemporary of Shah Abdul Latif (qq.v.). But it is in Shah Abdul Latif's poetry that we see its much finer use. A bait or two preceding the wai composi- tion, when musically recited or sung, arouse the musical consiousness and create a definite ethos for it.

wajd, the state of trance, or ethereal ecstasy.

Waqta jee Waaree-a mathaan (1992), a novel, by Nanak Hingorani (b. 1924). Mainly based on travels, it strings together places and people with a story line.

"Waqta jo Katu", a much-discussed short story by Motilal Jotwani (q.v.), from *Kotha,* his collection of short fiction works, 1985. It recounts how time corrodes the lives of an old husband and wife and they make them livable by caring for each other. Looking at the flabby weight his wife has put on lately, the husband asks her to accompany him for a long refreshing evening walk, leaving aside domestic chores.

Waqtu, Vithiyoon, Vichhotiyoon (1988), a novel, by Kala Prakash (q.v.). Written on the problems of working women in the middle-class families in urban situations, it sensitively deals with human relationships.

Warso, a theme-based annual magazine est. in 1990. It is ed. by Rita Shahani (q.v.) and pub. by ARMEC Sahit Prachar Samiti, Pune. The *Warso-8* collects writings of the Sindhi writers of Pune from Jashan P. Vaswani G Bhag'wan Harani (qq.v.)

'Wasif', MIHAMMADBAKHSH (1892-1954), a polyglot, who knew Sindhi, Urdu, Persian, Arabic, Hindi and Sanskrit, in that order. *Rubaa'iyaat Wasif* and *Deewaan Wasif* are his well-known works.

Wujood jo Khand'har (1976), an anthology of contemporary poetry, ed. by Vasudev Mohi (q.v.). Imagery in the poems is from around the objects of immediate awareness.

Yaadgeeriyoon (1871), memoirs, by Seth Naoonmal. It deals with the Talpur oligarchy in Sindhi (1783-1843). In his momoirs, Seth Naoonmal makes it clear that the Talpurs' Shi'ah religious bigotry not only alienated them from the Hindus, but also from the Sunni Muslims. He says that his father, Seth Hotchand, was humiliated and forcibly converted to Islam by the Talpur rulers in collusion with the *Maulvis* of the day. Now, Seth

Naoonmal became "the hands and feet of the British forces in Sindh" and eagerly awaited for a personal opportunity to avenge his father's grievous insult. Though 'a *persona non grata* in the history of Sindh', for he helped the Britishers in their conquest of Sindh in 1843, he did not effect by himself the changeover of power. It may be observed, one swallow in the person of the Hindu Seth Naoonmal or the Muslim Sunni Pir Muhqmmad did not make the British summer in Sindh. The very political atmosphere of the times was against Sindh remaining an independent state in 1843.

"Yaadgeeriyoon", a well-known poem by Mir Abdul Husain 'Sangi' (q.v), from his *Deewaan Sangi* (1904). Literally meaning "Remembrances", it is about things of the past, which the poet recalls to his mind in great despair. The grandson of Mir Nasir Khan, the last Talpur ruler of Sindh, from whom the Britishers wrested power in 1843, he remembers his 'glorious' past and hopes that bad days would also pass. Looking at the *nouveau riche* around him, he remembers his own ancestors.

Yaadgeeriyoon (1980), autobiographical writings, by Ram Panjwani (q.v.). Written in the form of stories, incidents in the life of the author are described vividly in it. The book is didactic in natue.

Yaadgeeryoon (1998), a book of Gobind Malhi's (q.v.) memoirs associated with Bhag'wanti Navani, affectionately called the Sindhi Koel. A marvel in the sphere of singing, Bhag'wanti endeared herself by her golden voice to the Sindhis.

Yaad Hika Pyaarjee (1978), a novel by Krishin Khatwani (q.v.). A represntative figure of neo-classicism in the contemorary Sindhi fiction, the author sensitively describes internal and external happenings of about 12 hours of a day in the joint life of its hero and heroine, Saten and Nandini, who loved each other at one time in the past. Settled in their separate married life now, they look back and forth in time and space. In the process, the author just cannot cope up with the temporal sequence of events in their earlier life : Saten's two statements regarding when he and Nandini met last are at variance. The novel received a Sahitya Akademi award in 1980.

yamaka. A pun. A figure of speech based on sound, or a shabdaalankara (q.v.).

yatra, a journey, or a journey to a place of pilgrimage.

Yervada Jela joon Aakhaaniyoon (1999), tales from the life spent in Yervada Jail by Vishnu Shahani, a veteran freedom fighter, re-told by his wife Rita Shahani (q.v.). It is highly readable for its rich contents and lucid style.

Yugaantar (1989), a collection of short stories by Sundari Uttamchandani (q.v.). In the title story "Yugaantar", she delineates a middle class husband and wife, who on the birth of their son are faced with the question as to who will look after him in their absence from home. The wife decides to relinquish her lucrative job and establish a creche, a day nursery school for infants, instead. Thus, she will be able to solve the present problem and also raise the money, so necessary for running the household. Etched sensitively in the real life-sistuations, her short stories bring out the woman characters vividly.

Yuga-Dhaaraa, a literary monthly magazine in Devanagari, est. in 1971 and ed. by Krishanlal Bajaj Pradeep (q.v.), himself a reputed poet and writer. Every issue of the journal now defunct, was not for one-time reading: it engaged the reader many times.

Yuga jo Antu (1990), a tr. of Iravati Karve's Marathi work *Yugaant* (1967); by Lalchhman Hardwani (q.v.).

Yuvak Bharati (Class XI, 1979; Class XII, 1986), textbooks (Sindhi literature) in both the scripts, *viz.*, Perso-Arabic and Devanagari; pub. by Maharashtra Rajya Madhyamik wa Uchch Madhyamik Shikshan Mandal, Pune.

Zahar (1978), a collection of short stories, by Ishwar Bharati. One of its short stories, "Hiku Imported Bhag'wan", satirically portrays a fake yogi, who calls himself Bhag'wan and indulges in sex and worldly comforts.

Zalzalo (1992), a collection of seven modern short plays, by Shyam Jaisinghani (q.v.). Its main themes are man's loneliness and the tragedy that grows out of it. One of its short plays, 'Oondahi jee G'olhaa', is eminently relevant to our times. It won the author a Sahitya Akademi award in 1998.

zamindar, an agricultural landlord.

zamir muttasil (pronominal suffixes). The use of pronominal suffixes with substantives, verbs and postpositions is one of the salient features of the Sindhi language. For example, with a substantive, *bhenami* (my sister).

Zarathustra, or its Greek form Zoroaster; an Iranian who is said to have lived in the 6th century B.C. A good number of his followers, the Parsis, have been living in Sindh.

ZAVERI, NAND (1937), a significant poet. See *Chauvaate te.*

Zeenat (1890). Besides being the first original Sindhi novel. *Zeenat, by Mirza Qalich Beg* (q.v.) is, wrought as it is in varied locales, the first transnational Indian novel. An original piece of writing in the novel *genre,* it is, in the words of the author, "an imaginary story, in which our fast changing conditions are described in a simple, homely idiom; unlike the stories of the past which had jinns and spiries, fairies and witches, charmers and sorcerers for its characers". Modern in outlook, *Zeenat* is marked by the two pulls of puritan Muslim sensitivity and secular (in its Indian connotation) sensibility.

Entiled after the name of its heroine, *Zeenat* opens with Shahar Bano, Zeenat's widowed mother, in a pensive mood. She recalls her past life with her late husband, Sarai Fateh Khan, who was high-profile officer under the Talpurs, the rulers of Sindh, before the East India Company annexed it (Sindh) with the British India in 1843. Sarai Fateh Khan opted out of the service under the alien rulers on the personal grounds of loyalty to the Talpurs. The new British administration fixed a monthly pension of Rs.100 for him. After his demise, the pension was reduced to Rs.50 per month.

The family supplements its income with sewing and stitching jobs which Shahar Bano and her daughter undertake from the local garment dealers. As the novel unfolds, Shahar Bano looks anxious to get her daughter traditionally married off to her own brother's son and be relieved of 'the great responsibility'.

Shahar Bano asks Bakhtawar, the maid-servant, to have Zeenat's mind in the matter. One morning, when Zenat finishes with her reading of the Qur'an, Bakhtwar converys to her, her mother's plans about her marriage. The 15-year old, quite grown up, educated and intelligent, Zeenat is wary of the proposal, for her maternal cousin is physically dumb and mentally under-developed. She tells her, she would like to marry a man, who is of moderate means, virtuous and befitting her age. Whence will the man of her dreams arrive? Shahar Bano thinks, and despairs. But he is not far away to seek; he is round the corner, to seek her.

Ali Raza is a scion of a Turkish family settled in Hyderabad (Sindh), a handsom young man of 24 years and a senior school-mate of Hamid Ali, Zeenat's elder brother. He teaches Persian and Sindhi to the British officers posted in Sindh. One day it so happens that on his visit to Hamid Ali's he hears

Zeenat give a shriek in fright. He huffishly asks the womenfolk of the house to wear the 'purdah' (veil) and rushes to Zeenat's help. He finds a snake in her room and kills it with a *lathi*, a stick. But in turn, he himself gets 'killed' by her beautiful looks. he asks his mother Jaan Bibi to make a proposal of his matrimonial alliance with Zeenat to her family. Zeenat welcomes the proposal and the others in the family readily agree to it.

Young and educated, Ali Raza and Zeenat are happily cast. Outside, Ali Raza is a teacher of Persian and Sindhi. But at home, he teaches English to Zeenat. Within six months of their marriage the services of the British officer with whom he is mainly attached are transferred to Mumbai and Ali Raza goes there.

Soon after, Zeenat along with the mother-in-law and 'ayah' (maid) sets out on a ship journey to Mumbai. But, as things would have it, a wooden plank on the ship-dech gives way and Zeenat falls off it during the dark night hours. The following morning, while the Captian of the ship and others take her to have been drowned, she is resscued by some fishermen of Kutch. She reaches Bhuj, a principal city in Kutch, and gives birth to a son. Zeenat, who has been advocating the 'purdah' for the Muslim women, is exposed in no small way to the vagries of nature and man during her separation from her husband and family.

After great many sufferings meant to test the metal of humans, she comes to Mumbai, where she is subjected to the last and the greatest suffering of all : she learns to her utter dismay that her husband Ali Raza also believed what his mother and 'ayah' on the ship journey did that God couldn't save her from drowning in the sea. She comes to know, her husband is for the second time married to one Izzat Bi and has a daughter, Azmat by name, from her. It is when she learns to compromise with the new situation that Izzat Bi delivers a still-born child and dies within three days of her labour pains.

Finally, she is united with her husband, her family. In Mumbai, ali Raza continues to be in the employ of British officers who send him to a British consulate in Baghdad. From there he gets a chance to join the Sultan of Turkey as his Amir. He serves the Sultan loyally and, with the help of his worldly-wise wife Zeenat, foils the assassination plot against him and his crown-prince. The grateful Sultan rewards him by appointing him as his Vizier. It is as the Vizier of Turkey that he goes back to his roots, visits a part of Russia on the Turco-Russian border and pays his respects to his forbears buried there.

Spanning 45 years of the

lives of Zeenat and Ali Raza, the novel ends with the return of the natives to Sindh, their homeland. Zeenat dies contentedly at the age of sixty and Ali Raza follows her in a week's time. Their sons, Mehboob Ali and Mansur Ali, trained as a lawyer and a doctor respectively in England, are settled in Karachi and are having good practice. Their daughter Azmat is happily married in Mumbai.

A saga of self-made, beroic people *Zeenat* is a novel of autobiographical significance. The author Mirza Qalich Beg was born at Hyderabad (Sindh) in a Turco-Caucasian family. He went to Mumbai for further studies and became a high official under the British government in Sindh. He and his wife seem to be the originals of the fictional characters of Ali Raza and Zeenat.

Zehn jaa Qabeelaa (1996), a collection of 27 ghazals and 27 free verses, by Shrikant Sadaf (q.v.).

Zia (est. in 1998), a quarterly journal in Sindhi commemorating Parsram Zia's (q.v.) contribution to the Sindhi poetry,. ed. by Manohar Bedi, and pub. by Narain Parsram Zia, son of Parsram Zia.

'Zia', SACHANANDANI PARS-RAM H. (1911-58), a gifted poet; was known for his technical virtuosity and broad human concerns. His collections of poetry are *Gulzaar Ranjoor* (1936), *Tasweer-Ehsaas* (1943), *Sipaahee-a jaa Sukhan* (1950), besides translation of the *Japa jee Saahib, Sukhmani Saahib* and *Geetaa.* Many Sindhi films (filmoon, q.v.) include his songs.

Zindagee ain Chaar D'eenhan (1973), a novel of popular appeal; by Gope Kamal. For Ramesh, its hero, the celluloid recollections of the past and wishful expectations of the future are nothing but the post dated cheques, respectively—the cheques, which one cannot encash now and here. In the present, he feels himself so much insecure that the is unable to respond adequately to his lady lover; instead, he gropes for her in prostitutes.

Zindagee-a jaa Aksa (1989), the firstever collection of mini stories, written by different writers; ed. with introduction by Hundraj Balwani (q.v.). It is a transparent body of life situations, with refracting surfaces of mini stories.

Zindagee-a jaa Roop Anek (1990), a collection of short stories; by Gopi Motwani (q.v.). Tinged with idealism, her short fiction highlights women's problems and offers humane solutions to them.

Zindagee-a jaa Varqa (1982), a book of memories, by Baldev Gajra (q.v.). It looks at his role as a Sindhi journalist in the public life during the freedom movement. Among a few incidents he has narrated of the post-Independence era, one is concerned with his appointment as an assistant editor in *The Hindustan Times*, New Delhi. The day he was to join, its editor Devdas Gandhi looked for him in his offices, but he (Gajra) could not make it, for he had fallen ill and left Delhi for Baroda where others in his family had at that time settled down after the Partition. Gajra doesn't seem to have regrets over losing that job for he believes that the providential illness made him a language pressman who espoused many a Sindhi cause, whereas in English press he would have been one among thousands, quite away from the Sindhi world.

Zindagee-a jee Photree (1993), a collection of short stories by Popati Hiramandani (q.v.). An unputdownable book, it portrays life's predicaments, in general, and the Sindhi life's hopes and despairs, in particular. The title story "Zindagee-a jee Photree" (a Bagfull of Life), delineates an old man, who struggled all his life to provide a decent living to his sons and daughters, only to find himself at its fag-end forlorn and forsaken. The book contains socially relevant narratives, which make the reader sit up and think about.

Zindagee Khwaab Aahe (1969) a novel, by Anand Golani (q.v.). In the main a humorous writing, it is not without its satirical comments on men and matters in general. It portrays a heart patient reflecting on the sick hurry of modern times, decadent social order, soaring prices, corrupt politics and cut-throat bussiness.

Zindagee To binaa Udaas (1971), a collection of short stories, by Kirat Meharchandani (q.v.). As if raw from the writer's diary, those short stories don't objectify his emotions or keep the aesthetic distance between himself and his characters.

Zinda Pir, literally 'the living saint'; a place of pilgrimage on a fortified island in the river Sindhu, situated between the towns of Rohri and Sukkur. It is dedicated to the memory of Ud'erolal (q.v.). A symbol of Hindu-Muslim unity, it is Khwaja Khizr for the Muslim.

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A Dictionary of Sindhi Literature is the first reference work of its kind, for Dictionaries of various Indian literary traditions have not been attempted at in English so far. It marks the beginning of such literary endeavours in the country.

Based on the latest researches in the field of Sindhi literature after Partition of the country in 1947, it includes entries on AUTHORS and their *Works*, literary terms and other legendary and historical subjects relating to Sindhi literature. It comprises longish articles on some masterpieces and general topics of Sindhi literature.

and the last edition to come out in the Independent India. It was published from Bomaby in 1958. Later, Advani brought out the *Shah-jo-Risaalo (Mujamal)* in 19[illegible] the *Risaalo* contain baits and wais which the po[illegible] *wajd*, o[illegible] ethereal ecstasy. These concern themselves with the life-stories of his [illegible] Lila, Moomal, Marui, Noori and Sorath (qq.v.), but are not in chronological sequences. For the Sufi poet in his state of *wajd*, was concerned with the [illegible] the life-stories—the life-stories, which he used as allegories to express his mystical experiences. That the Sufi poet was d[illegible] Indian mysticism is evident from the fact that he, [illegible] Islamic world [illegible] himself, or for that matter the seeker, in the role of a fema[illegible] the Man in her life. He became Lila, Marui, Moomal, Noori, Sasui, Suhni and Sorath, the heroines of the Sindhi folk-tales, who he delineated in his poetry. [illegible] his emotions.

Lila was the queen of the king Chanesar. But she bartered away her husband for a necklace of diamonds which her rival Kauwaru gave her to be able t[illegible] with him. Chanesar came to know of the mean deal and disowned Lila for she had sold him away for a worldly thing. Now, the Sufi poet in the role of Lila repented : O Lila ; the jewel on which you set your heart is not a jewel, / It is from the very beginning (of the world) a false stone.

Marui was poor young woman. She was kidnapped by the chieftain Umar of Amarkot and he offered her a good comfortable life in his mansion. But [illegible] remained faithful to the man in her life and her own people [illegible] She is a symbol of steadfastness and also of love for one's own homeland. She [illegible] her beloved Khetsen : Before God created the universe, saying, "Be", / and we were not separated from Him, / My relationship began there and then ; / O [illegible] Beloved [illegible] cognise it.

Marui is aware of *turiya*, Truth, in her life, and she never feels any desire for the [illegible] (material things) when [illegible] Self is realised by her.

Moomal was Rano's wife. During her husband's absence, she slept beside her [illegible] in Rano's attires, thus satisfying her desire of b[illegible] her in that state and went back. Now, Moomal repented very much and cried with [illegible] The whole night my lamp did burn, / the dawn bursts in [illegible] O R[illegible] back to me, / I shall die without you.

Noori was fisher-maid. By her p[illegible] humility, she became the [illegible] loved of the king Tamachi. And th[illegible] all the king's haughty queens waited for his visits and learnt how to win his favours : Though a lowly fisher-maid, she became co-eternal with Tamachi, symbolic of the Super-soul : Her hands and feet, her face and form are not of the fisher-maid, / Like the chief string in a lute, she is the queen of queens ; / From the very beginning her